

# NORWAY







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# NORWAY



*This book belongs to*  
*Siri Lawson*





*H. M. King Haakon VII of Norway.*







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*Norway's flag flies on every sea...*



# INTRODUCTION

*By*

HALVARD M. LANGE

*Minister of Foreign Affairs*

The purpose of this book is to try to describe in broad outline some of the more striking characteristics of Norwegian history and culture in their wider implications; and to show its readers that Norway is a country with traditions stretching far back into the past, and yet a country inspired with the idea of progress, eager to do its bit socially, economically and culturally, so that all nations may one day enjoy happier days. We are a small country, with some three million inhabitants. We are in no position to indulge in the game of power politics; and if other countries try their hand at it, we cannot expect to benefit from it in any way. And so it is in our interest to help to build up a spirit of peaceful co-operation between the nations, based on justice and equity.

For these ideals have always been alive in our midst. Our old provincial laws of long ago laid down the principle that justice was the basis for a sound community. And in more recent years, in those years between the ninth of April 1940 and the eighth of May 1945, Justice was the ideal for which the Norwegian people fought.

In that fight there could only be one goal, peace and justice, freedom at home and co-operation abroad with other free peoples. And our aims to-day are the same as they were then. We hope both for our sake and for the sake of the whole world, that we can reach our goal through the medium of the United Nations. We shall at any rate do our bit to make this world organisation an effective instrument in every way, and we shall take our share of the burden and the duties which this work will involve.

For the size of its population Norway has a great volume of foreign

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trade, and we are always justly proud of the fact that our Merchant Navy is the third largest in the world, yielding pride of place only to the United States and Great Britain. If we were to count tonnage per head of population, Norway would be an easy winner.

This is, of course, the result of circumstances, but the main reason is that the land cannot feed the entire population, despite the many great strides that have been made in agriculture. We are forced to buy grain and other produce abroad, as well as coal and a host of other things. In our turn we export timber and wood pulp, iron ore and other metals, and, most important item of the lot, fish. To cover the rest of our adverse balance we have to depend on the money which our carrying trade brings in, and to a lesser extent on our whaling industry and our growing tourist traffic.

All these considerations help to shape Norway's attitude to the world around. If we are to survive, we must be allowed to trade, we must have the freedom of the Seven Seas. It is vitally important for us to dwell in a world at peace, a world with free intercourse between all nations.

During the war we suffered losses, both in human lives and in material things, but we are well aware that many countries underwent far greater trials.

From the day of our liberation in May 1945, the work of reconstruction has gone forward steadily and surely. That willingness to work together, which was such a binding force in the struggle we waged in the shadow of occupation, is to a very great extent characteristic of the work which has been done since peace came.

We have much to be thankful for. Norway was spared the disruption which political upheavels and labour conflicts bring in their wake. Furthermore, though our fare is somewhat lacking in variety, we get enough to eat, thanks to available produce at home—and here fish is easily the most important item.

Generally speaking, it may be said that Norway's economic position developed favourably until about the middle of 1947, when the country began to feel the effects of the European dollar crisis. Norway has stood in need of foreign capital in earlier periods of her history also when large projects were to be carried out. This was for

instance the case during the great expansion experienced by Norwegian industry in the first few years of the present century. It had been supposed that such capital resources would be obtainable on a strictly commercial basis for reconstruction purposes after the last war. This assumption proved too sanguine. Norway, so largely dependent on her foreign trade could not avoid being hit by the international currency crisis.

For these reasons, and because it has always been a guiding principle of Norwegian foreign policy to take part in practical schemes for international co-operation, Norway decided to adhere to the Marshall Plan, and, as a Western European country, make her contribution to the realization of the Plan. It is, however, also necessary for Norway — as for Western Europe generally — to develop trade relations with Eastern Europe.

For many reasons it is natural that Norway should in the first place seek co-operation with her Scandinavian neighbours. Such co-operation must not, however, entail any isolation from other nations which have the same fundamental views about freedom and democracy. Nor is there implicit in such co-operation any reserve as regards relations with the United Nations, where all nations must co-operate under conditions of mutual tolerance, and irrespective of economic systems and political ideologies.

The reconstruction and development of Norway's economic life is a tremendous task, and if there is to be any hope of raising the standard of life in the next few years to the pre-war level, we must set ourselves higher targets than we did before the war. Among our chief tasks will be the reconstruction of the country's merchant fleet, which made the greatest contribution to our war effort with the loss of more than 4000 seamen and some 3,500,000 tons d.w.

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This book is published by Norway Travel Association and is primarily intended for old and new friends who are keen to visit our country.

Since the war ended we have not been able to welcome all those who wanted to visit us, not least because many of our hotels

were destroyed during the war. But we hope that the day is not far distant when we shall be able to welcome all who want to visit us.

And we are not only thinking of ourselves! We are a nation of travellers, and we feel that a well developed international tourist traffic is one of the best ways of creating international understanding and a will to work together.

We want this book, on its journey through the world, to convey our thanks to all those friends, not easily forgotten, who helped us during the war; first of all our Allies, whose sacrifices on land, at sea, and in the air, gave us back our freedom and our independence; and also all those who, from far and near, sent us sorely needed relief, and thus to a very great extent enabled us to live through the war years without appreciable after-effects.

War brings out both the best and the worst in man. It is our earnest hope that the spirit of self-sacrifice and solidarity, which were such a feature of the common struggle, will live on into the years of peace, and that the nations of the world will get to know one another better, so that suspicion and mistrust can give place to understanding and trust.

If we are to achieve this, it is absolutely essential that we should know the truth about each other. Let us hope that this book will make some contribution in this great cause.

## THE HISTORY OF NORWAY

*By*

Professor JOHAN SCHREINER

The earliest written account of Norway was the result of a visit undertaken to Northern Europe by the Greek Pytheas about 330 B. C. In six days he sailed from Scotland to the country farthest to the north, which was called Thule. Pytheas proceeded along the coast so far north that he could see the midnight sun, and the people there told him about the arctic ice. Pytheas must have heard about Thule in Scotland. The sailing route to Norway was then already well known on the western side of the North Sea, nevertheless it was not by this route that imported goods reached our country. The flow of civilizing influences proceeded from the regions round the estuaries of the Rhine and the Elbe via Jutland and the Danish isles to Norway. The numerous Roman industrial products which have been found in the northern countries, including Norway, came in mainly by the old trade route of the Frisians right across South-Jutland.

The foreign luxury articles were as a rule too expensive for the common people, and could only find purchasers within a narrow circle. These finds, therefore, bear witness to the accumulation of riches by the few. There is also other evidence to show that as far back as the bronze age there was great social inequality. The immense stone barrows along the coast of Southern Norway, which date from this period, tell their tale of chieftains with power over other men, whose labour they exploited. Thus the beginnings of political organisation must have existed at that time. We can follow traces of organized government in Norway back to the bronze age, though it was probably not until the beginning of the Christian era that the tribes organized themselves into small independent communities.



During the barbarian invasions and the period of the Merovingians (400—800 A. D.) and more particularly in the Viking age (800—1050) the population of Norway increased considerably. With the extraction of iron ore from the bogs the iron axe came into common use. This caused a sudden extension of the settled areas inland along the wooded valleys, a development which we can follow in place-names right up to the 12th and 13th centuries. But along the coast, where the greater part of the arable soil had already been parcelled out, there was little room left for an increase in population. From these parts unsettled land outside Norway was colonized: first the Orkneys and the Shetlands in the 7th century, later Iceland, Greenland and the Faroes. Norwegian colonies were also founded in already settled areas of Scotland, North England, Ireland and Normandy.

Along with this colonization there were raids and peaceful trading expeditions, which brought Norwegians into still closer contact with the civilized countries of western Europe. Trade routes were established along the inshore channels of the coast and through the valleys of the interior. This intercourse resulted in the creation of Norway, and in the idea of Norwegian unity.

In those days the shipping trade could not become an industry of real economic importance. Raids certainly offered greater possibilities for the accumulation of riches. We are in possession of certain data which enable us to estimate what such raids could yield. When the revenue from taxation in Norway reached peak levels at the beginning of the 14th century it amounted, in normal years, to less than one fifth of the sum that Olav Trygvason and his companions received from the English in 991. Although the sums paid in the 990's were larger than the booty made on ordinary Viking raids, such figures give an idea of the increase in power that the Viking raids to western Europe meant for the chieftain class in Norway. The chieftains were enabled to keep armed forces far stronger than their landed property could otherwise have maintained. It is against this background that we should view the new political communities which grew up in all parts of Norway in the 8th and 9th centuries in Vestfold, Rogaland, Møre and Hålogaland. These new political groupings were only short-lived. They all sub-

mitted to Harold Fairhair after the battle of Hafrsfjord about 900 A. D. From Harold's time onward we do not hear of any other kingdom than his own, and in the course of the 10th and 11th centuries this latter came to include the whole of Norway. The descendants of Harold were kings of Norway for many generations.

Parallel with the political unification achieved in battle, a consolidation of legal institutions took place. The great courts of law with their judicial districts must have taken shape in the Viking age: *Frostating* (ting-court) for the district of Trøndelag, later also with jurisdiction over Northern Norway, *Gulating* for the western districts, and *Eidsivating* for East Norway. This development appears to have occurred independently of the royal power. It must have been the aristocracy who felt the need of greater unity. A new class of local chieftains grew up in the period of the Viking raids.

The social cleavage of the peasant communities burst the old legal bonds in all parts of the country. But at first it was only in the coastal districts that chieftains and peasants rallied to the royal power. The broad inland districts of Trøndelag and Oplandene, which—generally speaking—had not taken part in the warlike expeditions abroad, preserved their character of self-governing peasant republics. Here there was no room for royalty, whose attacks were continually being repelled. A decisive change first occurred under Olav Haraldsson at the beginning of the 11th century.

The intercourse with Western Europa had brought Christian influence and culture to the coastal districts at an early date, and by the year 1000 the new faith had prevailed there without a struggle. Conditions were, however, different in the interior, where the peasants, in defence of their independence, rallied round their heathen traditions, whereas the attacks of the royal power were accompanied by missionary efforts. This antagonism was very marked in the reign of King Olav, and the peasants of Trøndelag succeeded in killing the king in the battle of Stiklestad in 1030, and Norway was now brought under the power of Canute the Great, who already ruled in England and Denmark. However, this foreign rule proved, a much heavier burden to the people than Olav's government. The fight against the foreign rulers was taken up by the great chieftains of the people of Trøndelag, Olav's enemies, who now set about the

task of restoring the national kingdom. The recognition of king Olav's sainthood should be regarded as a move in their struggle. Saint Olav became the rallying point against the foreign rulers, people in all parts of the country rallied to the side of his son, and the unification of the country was complete.

Not only did Olav's sainthood benefit the royal power; it also served the interest of the Church, whose organisation was built up during the following generations. Although Olav's supporters among the clergy had been Englishmen, the Norwegian church was, as a result of the opposition to King Canute of England, placed under the archbishop of Bremen, and from 1103 under the archbishopric of Lund, jointly with the churches of the other Northern countries. In 1153 Norway was made a separate ecclesiastical province with its own archbishopric at Nidaros where the remains of St. Olav had been laid to rest. Under the archbishop were 4 bishops of Norway proper (Bergen, Stavanger, Oslo and Hamar), and 6 on the islands in the west, in Iceland and in Greenland. The division of the country into bishoprics dates back to the close of the 11th century, when permanent sees replaced the first itinerant missionary bishops. In 1153 the first tax to the church of Rome was introduced, and the canonical demand for the free election of bishops was now put forward. The king had previously appointed the bishops and this practice continued to prevail until well into the 13th century. In 1153 the Church finally secured greater opportunities for the acquisition of landed property with the introduction of greater freedom for laymen in bequeathing their property. By the end of the 11th century the Norwegian church had become a large landowner, and with the introduction of the tithe at the beginning of the 12th century the economic position of the clergy was assured.

The political influence of the Church soon made itself strongly felt, owing to the internal dissensions by which the country was to an increasing extent afflicted. The antagonism between the aristocracy of the coastal and inland districts was kept constantly alive, and it resulted in an inter-necine struggle for the throne. In order to put a stop to this struggle the great chieftains and the clergy rallied to the cause of a member of the coastal aristocracy, Magnus Erlings-son, who in 1163 was crowned king at the first coronation ceremony

performed on Norwegian soil. Under the leadership of the Church a law was enacted which regulated the succession to the throne by adopting in a large measure the principle of hereditary right. A strong and stable government was thus established through the initiative of the Church.

This settlement was opposed by Sverre Sigurdsson as the spokesman of the opposition in Trøndelag and Oplandene and the representative of the ancient royal line. Although Sverre was victorious and secured the throne for his line, he could not overthrow the system which had been established in 1163. Cooperation between kings and bishops dominated the course of events in the following generations, and the principle of succession by hereditary right, with one king ruling the whole country, was established with the support of the bishops. But in the long run the chieftains were unwilling to accept the modest role which they had had to play for so long, and about the year 1280 they made common cause and prepared for action. The clergy were compelled to hand over political leadership to the aristocracy, after the somewhat tardy consolidation of the latter into an estate of the realm. This caused no change, however, in the royal power. The chieftains or barons were also in favour of a strong king and rallied to the Crown against all tendencies towards any feudal diminution of the unity of the realm.

The aristocracy—like the Church and the Crown—had consolidated its economic position in the preceding centuries, whereas the greater part of the peasants had sunk to the status of tenants. By a drastic legal reform at the close of the 13th century, which introduced national laws applicable in all parts of the country, it was laid down that the legislative power had passed from the peasants to the king and that the judicial power was to be vested in Justices of the Crown, while the king was to be assisted by a council of barons. The old military organization "leidangen", in which the peasants had taken a leading part, was dissolved and a tax was substituted, while the country secured uniform municipal legislation, which reflected the rapid growth of the towns in the preceding centuries.

In the 13th century Norway attained to the position of a great power, the chief outward expression of which was the dominion secured by the Norwegian king over Iceland and Greenland. A



peace signed with Russia at Novgorod in 1252 fixed the northern boundary at Lyngenfjord, while the territories extending to the White Sea were open to both Norwegian and Russian exploitation.

It was, however, in this century that a fateful change occurred in foreign relations through Norway's increasing dependence on the Hanseatic towns of north Germany, caused by the fact that Norway from now on became dependent on grain imports which could only be procured in the countries of the Baltic. The Hanseatic merchants settled down in Bergen, the only Norwegian town of European importance, where they engaged in the purchase of stockfish from Northern Norway in exchange for their own products which, apart from grain, consisted of ale and malt.

Dependence on the Hanseatic merchants contributed greatly to the weakening of Norway's position both economically and politically. Foreign trade gradually fell into the hands of the foreigners and the Norwegian middle class was impoverished. An even greater blow was, however, the Black Death, in the middle of the 14th century, which appears to have hit Norway far harder than the neighbouring countries. The decline in population caused a catastrophic fall in incomes derived from land, and the power of the aristocracy was thereby undermined. The position of the Church was also affected, although not to the same extent. While the aristocracy ceased to be a political factor of importance, the clergy once more assumed the leadership and became the chief guardian of the national interests, a position which they held as long as the Catholic Church retained its power, i.e. until the Reformation.

When the Norwegian royal line became extinct in 1319, the country first shared a joint king with Sweden, and later also with Denmark. Whereas the Swedes gradually succeeded in liberating themselves from this triple bond, Norway was joined by ever closer ties to Denmark. A treaty providing for a permanent union on a basis of nominal equality was signed in 1450, but in 1536 Norway was simply incorporated into the Danish monarchy.

The introduction of absolutism in the kingdom of Denmark-Norway in 1660 did not bring about any improvement, and it was only by the separation of the countries in 1814 that Norway regained her independence.

The dissolution of the Dano-Norwegian state in 1814 was due to events in Europe at large, where Frederic VI of Denmark was an ally of Napoleon and had to pay dearly for his faithful support of the French Emperor. However, in the centuries preceding Norway's liberation an economic development had taken place which laid the foundations of the new Norwegian state. A Norwegian middle class had grown up.

When in the 16th century the commercial power of the Hanseatic towns was ebbing out, in Norway as everywhere else, a new national middle class grew up which succeeded gradually in ousting the Germans from their old privileged position as monopolists. At the same time East Norway was definitely brought within the pale of European commerce as a result of the tremendous economic expansion in the northern Netherlands. Early in the 16th century there arose a great demand for the wood products of Eastern Norway and this led to the introduction of sawmills operated by water power. The Norwegian wood products chiefly needed by the Dutch were square timber and boards. In the supply of oak for shipbuilding purposes Norway could not compete with the Baltic countries, but Norway was quantitatively the chief producer of timber.

At first it was the farmers along the coast who did the saw-milling, and the Dutch ships loaded wood materials in every cove from the Swedish border and westwards. But soon the forests in the coastal districts were depleted and the timber had instead to be floated down the rivers from the rich timber districts of the interior. At the same time the sawmills collected round the large waterfalls of the interior. As a result of this change the farmers had to yield their share of the industry to rich citizens and crown officials; at the same time the export trade was concentrated in small ports and towns at the estuaries; that is, in the hands of the rich citizens. Towards the end of the 17th century the saw-milling industry was regulated by royal charters, and a new aristocracy of wealth made its appearance in Norway.

To begin with the Dutch were the only importers of Norwegian wood products, but early in the 18th century the English began to take a share in the trade, and from then on England became the chief market for Norwegian wood products. The handling of the

export trade proper was to an increasing extent taken over by the Norwegians, and from the time of the American War of Independence the Norwegian merchant fleet began to handle the greater part of the shipments, while at the same time they also began to take a share in the carrying trade between foreign countries. The shipping industry was also a source of prosperity to the middle class in the towns of South Norway where timber played a minor role. The development of iron works also contributed to the accumulation of wealth in the hands of the few.

Although the farmers were ousted from the saw-milling industry, they earned good money from felling and transportation, and the forest owners among them benefited greatly by the development of this industry. From the end of the 17th century the peasant class made steady progress, and there was a great increase in the number of freeholders. From then on the Crown was obliged to sell its enormous estates, the greater part of which it had acquired at the time of the Reformation. Most of this land went to the peasants, although considerable estates passed temporarily into the hands of rich citizens and servants of the Crown. The old independence of the peasants, which had been lost in the 12th and 13th centuries, was thus fast returning.

Denmark and Norway no longer had a stretch of common frontier after the middle of the 17th century, when Bohuslen and the province of Skåne were lost to the Monarchy. At the same time the new class of merchants and industrialists in Norway began to feel that the centralization of government, the object of which was to further the interests of Copenhagen, was a serious drag on their own liberty of action. Norwegians became increasingly aware of the fact that they had a life of their own to live, and their economic relations with Western Europe brought them into cultural contact with these countries, whereas the cultural life of Denmark was chiefly under German influence. The ground had thus been well prepared when under the terms of the Treaty of Kiel, in January 1814, the Dano-Norwegian king ceded Norway to the Swedish king. However, while the Swedish crown prince Karl Johan, previously known under the name of Bernadotte, Marshal of France, was engaged in war on the continent, the Norwegians took the matter into their own hands.

A national convention met at Eidsvoll and gave the country a free constitution. This was signed on the 17th of May, and on the same day the Dano-Norwegian crown prince, Christian Frederik, was elected king of Norway. Nevertheless, under pressure from the Great Powers, and upon the return of Karl Johan to Sweden, the Norwegians had to part with their new king, and they accepted a union with Sweden. But the constitution of the 17th of May was preserved unchanged, and it has since been the foundation of Norway's political life.

It soon became apparent that Norway was to be virtually run by civil servants who were not responsible to the representatives of the people. As a result a fundamental change took place in 1884, when parliamentary government was introduced in Norway. Moreover there gradually developed a tendency on the part of the Swedes to claim sovereignty over Norway, and as the Crown appeared to countenance this claim, the position became untenable. On the 7th of June 1905, therefore, the Storting declared the union to be dissolved. In November of the same year Prince Carl of Denmark was elected king of Norway and took the name of Haakon VII.

During the early part of the 19th century political agitation and political parties were prohibited, but the change of system in 1884 brought about a sharp reaction in this respect. In the very same year the Left (Liberal) Party was formed by the majority who had carried the reform, and at the same time their opponents formed the conservative "Party of the Right". In 1887 the Norwegian Labour Party was formed with a definite socialistic platform, and in 1922 the professional organisation of the farmers decided to go to the polls as a political party—the Agrarian Party. Only these four main parties have hitherto been of any importance. From the first World War up to the last election, none of them succeeded in obtaining an absolute majority, and the country has therefore been governed by administrations formed by minority parties. After the German invasion of Norway in 1940, however, the Labour Government of Mr. Nygaardsvold (formed in 1935) was strengthened by the appointment to office of members of the "bourgeois" parties, and the Government headed by Mr. Gerhardsen which was formed during the summer of 1945, after the liberation, included members of all parties.



In the new Parliament, elected in October 1945, the Labour Party got an absolute majority (76 out of 150 members) and Mr. Gerhardsen's second Government, approved by the King in November 1945, consists only of members of the Labour Party.

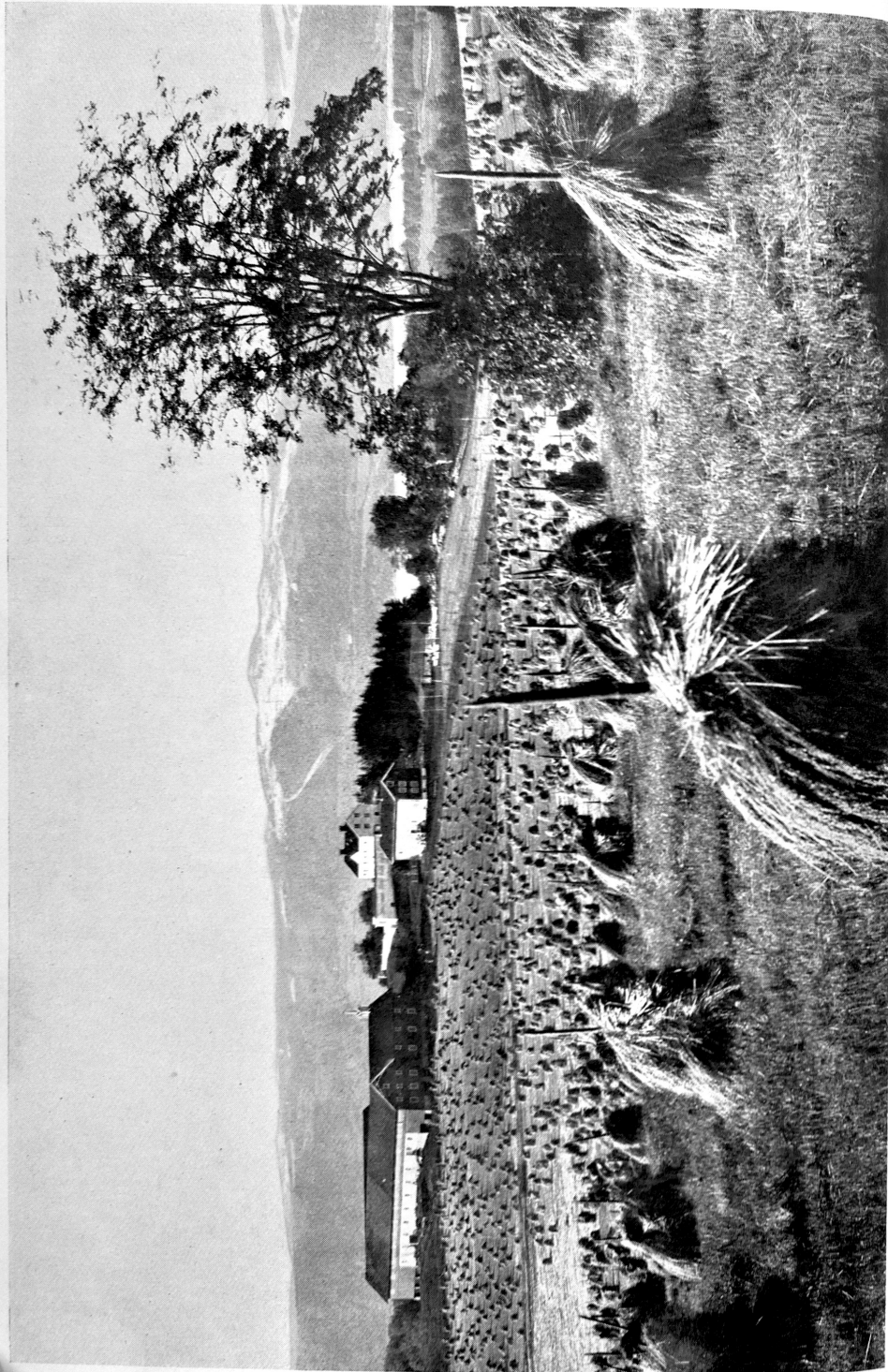
Parallel with the general trend towards a democratic form of government since 1814, the whole social structure has undergone a fundamental change. A marked social improvement has shifted the centre of gravity to the lower classes, who have increased enormously in numbers, in step with the tremendous expansion of the manufacturing, shipping and fishing industries. In the country districts the number of workers with little or no land of their own has increased at a rapid rate.

The first World War was marked by an enormous economic expansion and by a boom of unprecedented dimensions; in the 1920's a reaction set in and the world crisis reached Norway in 1930. Although the latter was less severely felt in Norway than in the big industrial countries owing to the greater diversity of the Norwegian economy, the 'thirties were a difficult period for large sections of the population. Emergency measures of a far-reaching nature were adopted, while expenditure for defence purposes was curtailed. For this reason Norway was ill prepared when the Germans launched their attack during the night of April 8th 1940. After a campaign of two months' duration the enemy was able to complete the occupation of the country, but the Germans did not succeed in breaking the spirit of the Norwegian people. Though disarmed, the Norwegians continued the fight in faithfulness to their democratic traditions and ideals.



*Oslo seen from the air, with the Town Hall (foreground) and the Royal Palace (centre).*





## NORWAY AS A STATE BASED ON LAW

By

PAAL BERG

Norway is one of the oldest law-governed communities in the West European cultural area. The feeling for law and order in intercourse between man and man has always been deeply rooted in the minds of Norwegians. And naturally enough. Life in this wild, hard, mountainous land of ours has made us into stubborn, self-willed persons. We must have freedom, and have difficulty in giving way to others. But a people which for unnumbered generations has lived on the margin of the possible, and has had to work hard in order to create living conditions, — such a people understands the value of the protection which law and justice can give to the product of each man's toil and strivings. That is why it is said in our ancient law-books of the saga period: "By law shall the land be built up, not by lawlessness destroyed."

It is the conditions of life in Norway which have created in the Norwegian people such a deep respect for each man's right to the product of his work, each man's right to reap what he has sown.

It is also an old Norwegian legal principle that the ruling powers in the land are subject to the sovereignty of the law and must bow to it. Arbitrary and unrestrained authority from above is something the Norwegian people have never been willing to endure. Hence it is stated in one of our ancient laws: "No one shall lay hands on another in his home, neither the King nor anyone else. . . . If the King does so, the summons shall pass through all counties, and men shall advance against him and strike him, if they can find him. If he eludes them, he shall never be allowed to return to the land." The judicial oath for judges of the saga age also gives expression to the same notion, that the law is above the King. It reads: "For the people in my circuit I shall proclaim the law which was first



given by Olav the Saint and has since been confirmed by his successors as holding good for Kings and people".

From pre-historic times Norway had been divided up into several legal communities, each with its law-book. We had in the saga period the Gulating law, the Frostating law, the Eidsivating law and the Borgarting law. These laws, with their locally bounded areas of validity, were superseded in 1274 by King Magnus Lagabøter's remarkable codification, a common law-book for the whole land.

The royal power gradually acquired a stronger and stronger position in ancient Norway. The King had the supreme authority both for legislation and for judicial procedure. But right up to the time autocracy was introduced in 1660 during the Danish period, the old Norwegian rule held good, that the law stood above the King and that he was bound by it in the same way as the people.

The royal autocracy of the Danish period made the people subjects of the King with an absolute duty of obeying him and yielding to his arbitrary will. In the King's law of 1660 it is stated: "Denmark's and Norway's absolute hereditary monarch shall hereafter, and by all subjects, be held and respected as the supreme and highest Head on earth above all human laws, and one who recognizes no other Head or Judge over Himself whether in ecclesiastical or earthly matters save God alone. He alone has power and authority to make laws and regulations according to His own good will and pleasure . . . so also to except what and whom He pleases from the ordinary commandment of the law."

According to the words of the King's law the people were absolutely devoid of rights in relation to the King. But the Danish-Norwegian state was not a police-state like Hitler's Germany or Mussolini's Italy. The Danish-Norwegian autocracy was in the main a humane and just patriarchal government which gave no ground for complaint of abuse of power and encroachment on the part of the administration. In his book\* "The Constitution in Norway and Denmark up to 1814," Aschehoug writes: "It may well be said that no contemporary government in any other land secured for the laws greater respect in the community or trained up the people to obedience by milder means".

The Treaty of Kiel (14th January 1814) severed the several

\* "Statsforfatningen i Norge og Danmark indtil 1814".

hundred years' old union between Norway and Denmark. Norwegians were released from their oath of fealty to the Danish-Norwegian King and thought that they now had the right to take the destiny of their land into their own hands. Leading Norwegians were very familiar with the current ideas on natural and social law, and were well acquainted with the proclamation of the American Colonies and the French Revolutionists respecting fundamental human rights. Now the time was ripe, they thought, to realize these ideas in Norway. The sovereign Norwegian people had therefore the right to give themselves the form of constitution which they believed would be best suited for the land.

The statholder, Prince Christian Frederik, had entertained the idea of allowing himself to be proclaimed King of Norway, by virtue of his hereditary right according to the King's law. But he met with opposition. Professor Sverdrup gave expression to the general opinion when at a conference with the Prince he informed him that he had no more right to the Norwegian crown than Sverdrup himself or any other Norwegian.

The Norwegian urge to independence and will to be free found its expression in the Eidsvoll constitution of 17th May 1814. After 150 years of royal autocracy the Eidsvoll fathers made Norway into a democratic, law-founded state, with a constitution which was based on the principle that sovereignty lay with the people and that the citizens had certain absolute legal claims which the State was bound to respect.

In one of the drafts of the new constitution it was stated: "The Law, not persons, should rule". These words, which are taken from the constitution of Massachusetts of 1780, express the fundamental idea of the whole Eidsvoll achievement.

The constitution is based on Montesquieu's principle of the separation of powers. Formal expression was given to this in drawing up the three parallel main sections: "Concerning the executive power, the King", "Concerning the civil law and the legislative power", "Concerning the judicial power".

The Eidsvoll men had laid special stress on securing for the people an independent judiciary. One of the fundamental principles they adopted was: "The judicial power must be separate from the

legislative and the executive." This is an echo of Montesquieu's "We have no freedom in a land unless the judicial power is separate from the legislative and the executive".

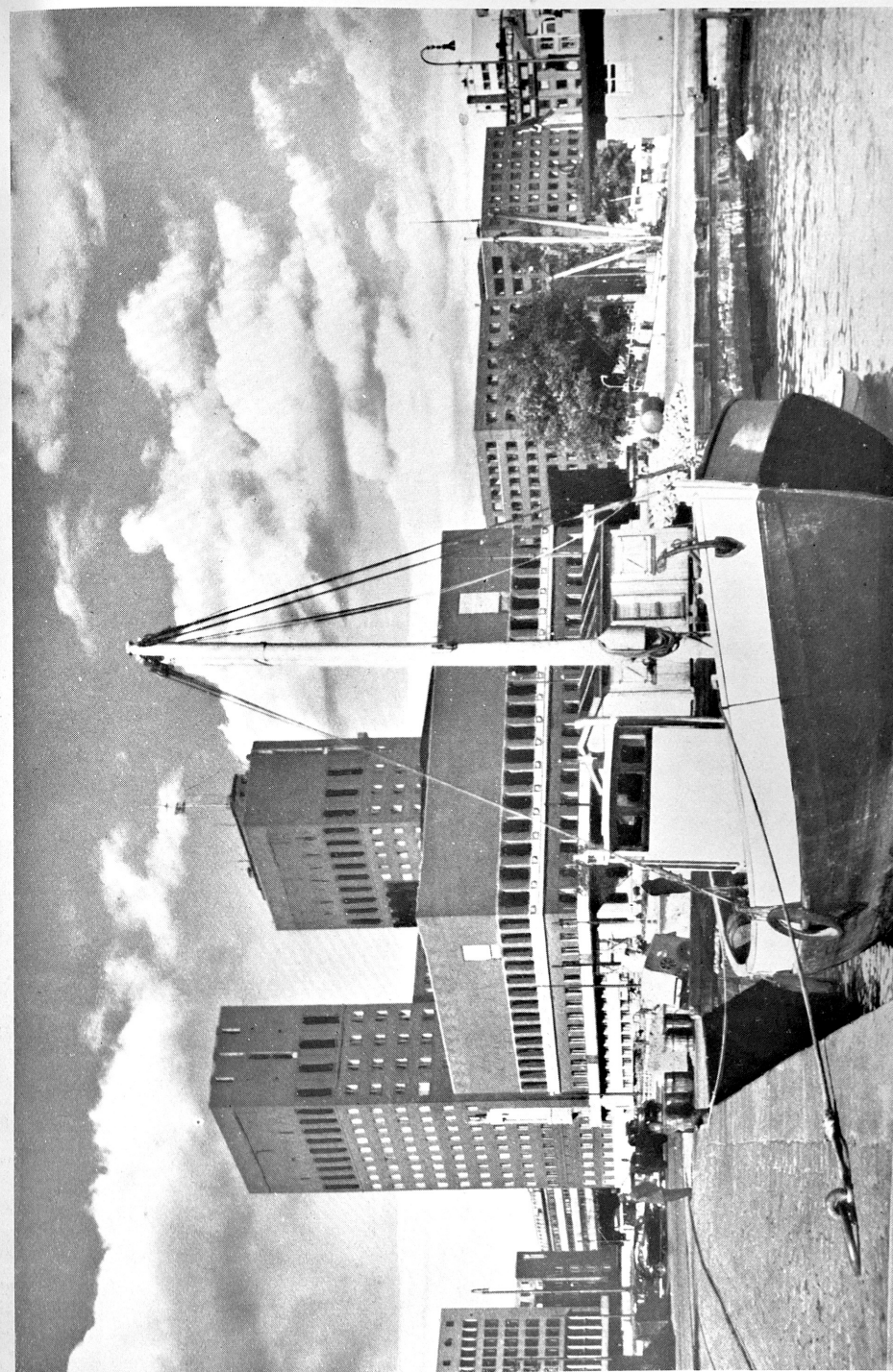
The constitutional law had given expression to the distribution of powers between the King and the Storting in its clause 12 which says: "The King himself chooses a council of Norwegian citizens..." The intention was that the King should have the right to choose his counsellors without having to conform to what the Storting desired. Johan Sverdrup, who brought the battle of parliamentarism to victory, said once about the Constitution, that it was "deliberately designed to exclude parliamentary government."

By the victory of parliamentarism in the 1880's the balanced relations between King and Storting were broken. The power is no longer divided between King and Storting, but lies with the Storting. It must be reckoned as a firm constitutional custom that a government is bound to resign if the Storting makes it clear that it desires a change of government.

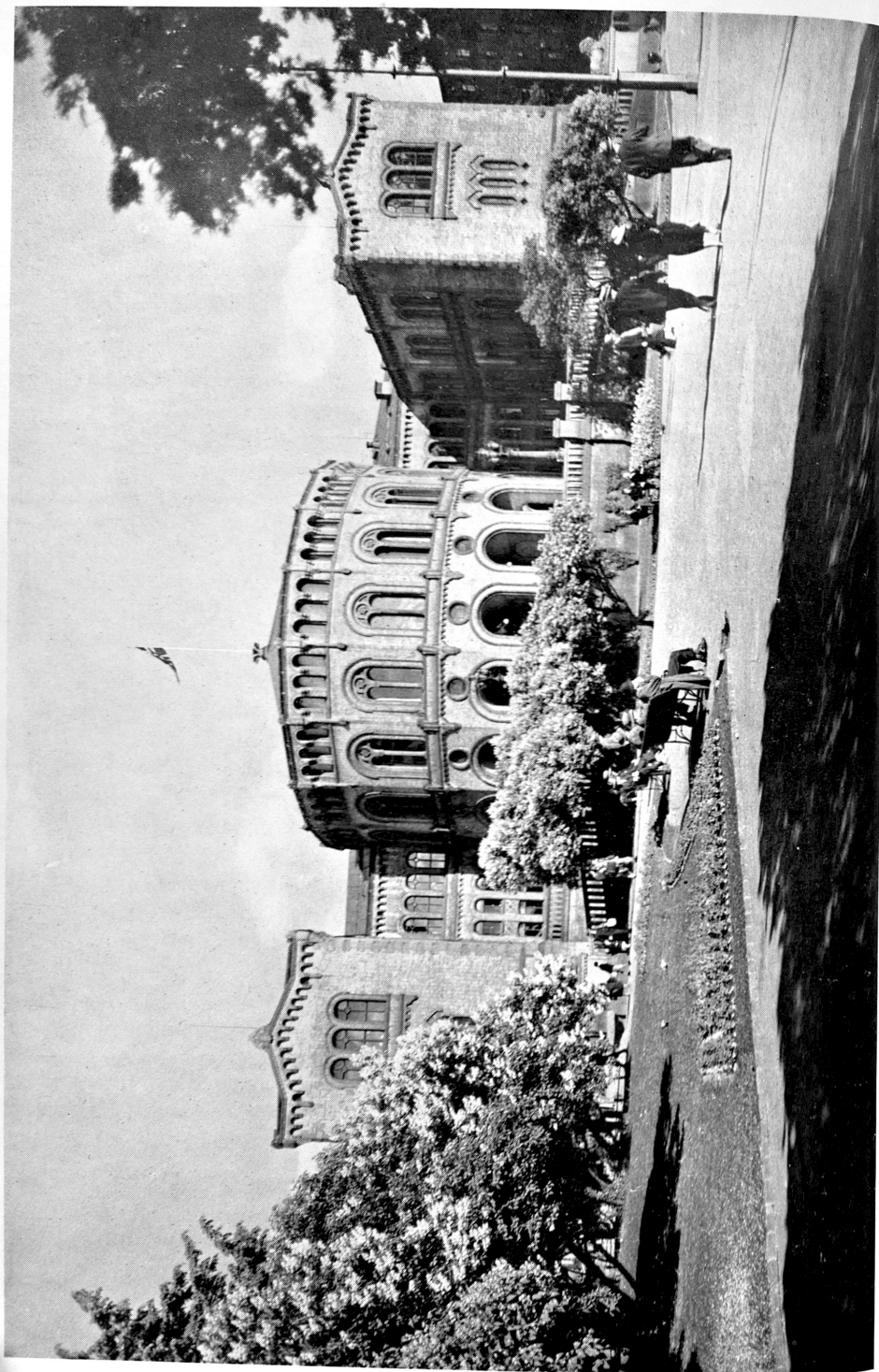
Whilst the principle of the separation of powers has been broken with respect to the King and Storting it has rather been strengthened as regards the relation between the law courts and the other two State powers.

The independent position of the Supreme Court, as it was secured in the Constitution, led during the first years after 1814 to a certain amount of friction between the Government and the Supreme Court. Within the administration the tradition of the old autocratic period still lived; and the Supreme Court on its side was on its guard against any action which savoured of encroachment on the part of the Government.

The people ranged themselves on the side of the Supreme Court; they saw in the Supreme Court one of the bulwarks of the young Constitution against autocratic tendencies on the part of the Government. An expression of the general opinion is found in a letter which one of the University professors wrote in 1827 to a Danish friend. He complains of the parsimony of the Storting. The salaries of civil servants are reduced, he says. But some are spared, and among them the Supreme Court judges, "who are considered, God knows why, as the patron saints of the idolized Constitution."







The Constitution does not expressly state that the courts may determine the question whether any administrative act is lawful, or whether a law or a Storting resolution is in accordance with the constitution. Nor can the possession of such a right by the law courts be directly deduced from the principle of the distribution of powers in the Constitution.

During the first years after 1814 the practice of the courts was somewhat uncertain in regard to the right to determine the validity of administrative measures. But as early as 1818 the Supreme Court declared unambiguously that the law courts had the right and duty to determine the question whether an administrative act was lawful, and to this legal view the Supreme Court has since held firmly.

It is only the lawfulness of an administrative act on which the courts may make a ruling. Whether it is wise or reasonable is a matter which the law courts are not entitled to examine. But the Supreme Court has not refrained from setting aside an administrative measure which the court found was based on an obvious abuse of power. The fact that the Supreme Court has regarded it as one of the functions of the courts to give citizens protection against administrative abuse demonstrated the central part which the idea of the law-founded state plays in Norwegian social life.

Whether a law passed by the Storting and sanctioned by the King could be set aside by the law courts as unconstitutional was long a disputed question. Older constitutional writers held that the constitution did not give the courts such a right; but since the 1890's we have had a number of Supreme Court judgments which are based on the principle that the law courts may decide whether a law is constitutional or not. That the law courts have such a right may now be said to be established by legal practice as a principle of our legal system.

The natural background of the older constitutional writers' view is the fact that the King's right of sanction at that time was a political reality. There would appear to be little reason in the view that the law courts should have the right to override a law which was the expression of the united will of the Storting and the King. But the victory of parliamentarism in the 1880's involved the principle that the King's right of sanction was no guarantee against arbitrary

conduct on the part of an accidental Storting majority. There was thereby created a constitutional need for some control which would keep legislation within the framework of constitutional law. This need certainly did not escape the attention of the Supreme Court in the course of the deliberations underlying the legal practice which has become established since the 1890's.

An interesting light is thrown on the position of the Supreme Court in the law-founded state of Norway by the fact that the Supreme Court, by virtue of its own authority and without express sanction in the constitution, has succeeded in establishing the right of the law courts to exercise control in the event of legislation violating the constitutional rights of the citizens.

According to the King's law the citizens were subjects of the autocratic King, without rights. If they had any complaints to make, they had to go subserviently to the King with their appeals. The Constitution of 1814 made Norwegians free citizens in a law-founded state and with certain constitutionally established individual rights of a legal character for the protection of life, human values and property. Compared with the autocratic view of state and citizen this was a revolutionary conception in conformity with the new ideas on society in Europe and America which had found expression in the French Proclamation of Human Rights in 1789, and in the American colonies' Bill of Rights and Declaration of Independence in 1776.

For 125 years we had been accustomed to regard the constitutional rights of the citizens as matters of course; but during the 5 long years that we had foreign invaders as lords of the land we learned to understand the value of them. We have felt the pressure of that fear and that desperation which arise from the sense of being without redress, and we have learned to appreciate these old constitutional decrees which ensured to us protection of life and property, which gave us the right to speak freely and write freely, which forbade arbitrary imprisonment and torture, and which forbade the punishment of anyone except in accordance with law and judgment. We have realized what a benefit and a joy it is for us that Norway has again become a state based on law, a society administered in accordance with law, a community founded on respect for human rights and human values.

## A THOUSAND YEARS OF NORWEGIAN LITERATURE

By

Professor FRANCIS BULL

In extent Norway is a large country, but in population it is one of the smallest nations in Europe, and there are few Norwegians who have not felt the inestimable joy of getting to the sea or the mountains and there, standing alone face to face with mighty Nature, of having a few square miles of earth all to themselves.

Our artistic imagination and thought have often been stamped by this attachment to Nature. It has strengthened our individualism and urge to freedom, and already in the oldest Norwegian poetry known to us we can hear that it is Nature which has inspired the imagination and the thoughts. The *Edda* lays were written down in Iceland, probably in the 12th century; but Iceland had been colonized by Norwegians, and much of the *Edda* poetry had doubtless been brought from Norway. The greatest and most remarkable of the *Edda* lays, *Voluspá*, may very well have been composed in Norway some time in the 9th or 10th century. In this mighty poem the prophetess, "volven", gives a whole explanation of the world. She tells how the earth was created, of the struggle of the Gods with their enemies, of the origin of mankind and of the eternal fates, and then she begins to warn of the future — there will come days when fraternal strife, immorality and cruelty will be rife, an axe-age and a wolf-age will precede the great Ragnarok conflict where powers of good and evil meet for a tremendous settlement. Finally the evil will be overcome, and the prophetess looks forward to a new and better world.

On this new-born earth the meadows shall grow unsown; in the grass new races shall find again the wonderful golden pieces which the Gods had owned and played with in the morning of Time, while



fairer than the sun itself shall gleam the gold-roofed hall on Gimle's lea.

For our generation, which has passed through a wolfish age and a Ragnarok, Voluspá's prophecy of a new earth and a better humanity sounds like a message of hope. The opening poem in Norwegian literature's more than 1000 years old history is in truth majestic and comforting—rich in vision and thought.

The Edda lays are the supreme literary products of the Viking age. They are anonymous and in a sense popular. In poetical form they give expression to the imaginative life of the people—myths and sagas about gods and heroes. Their mode of expression is brief and compressed; they have sometimes a dramatic power and a grand simplicity which are impressive.

In contrast to them are the *skaldic* lays, which for the most part consist of odes to, or in memory, of kings and chieftains, characterized by rhythmical artifice and complicated metaphors, and composed by known poets, who were in the oldest period Norwegians, and in the 12th—13th centuries mostly Icelanders.

The greatest of all the Icelandic writers was *Snorre Sturlason* (died 1241). His chief work, *Heimskringla*, tells with wonderful perspicuity and sound psychological sense the history of the Norwegian kings up to the year 1177, and it is to this very day a book which people read as ordinary literature in Norway. Whenever Norwegian national feeling has found conscious expression in political action—in 1814, in 1905, and in the 1940's—the tones from *Heimskringla* have rung out in word and deed.

A fine, cultural writing, *Kongespeilet* (the King's mirror), and a rich translation literature from West European poetry of the age of chivalry, bear witness to the fact that 13th century Norway was in close touch, both culturally and commercially, with England and France. Far fewer are the literary remains from Norway in the 14th century, after the terrible ravages of the Black Death, which struck hardest at the chief culture-bearers of the time—the clergy. In compensation, the last centuries of the Middle Ages were in Norway a fruitful period for that poetry which lived only in the mouths of the people, and the remains of which were first written down in the middle of the 19th century.

The late-mediaeval Norwegian folk-songs are connected with both Danish, English and Scottish ballad poetry. But the Norwegian ballads have their own characteristic features. Their strength is seldom found in the lyrical or the epic narrative but the psychological and dramatic intensity of the individual scenes of which the poems are composed. And in the most original part of the Norwegian popular poetry we constantly find an undercurrent of myths and popular beliefs, the idea of mountain and forest, sea and stream as the abode of mysterious beings who intervene in the lives of humans.

Popular belief and nature mysticism form also a conspicuous element of Norwegian fairy-tale poetry which probably had its richest blossoming in the apparently sterile stagnant centuries of our intellectual history—from the 14th to the 16th century, but which was retold from generation to generation until it was written down and published in the 1840's. In the isolated valleys the Norwegian peasantry lived their own lives, and only by slow degrees did the general European intellectual currents and movements of style penetrate there. But precisely for that reason the peasants in our country were able to develop their own characteristics, and they have produced a popular art and a popular poetry which is one of the most peculiar in Europe. Our fairy-tales are distinguished at times by their wealth of imagination, at times by their baroque humour, and when in the 19th century they found two talented illustrators—Erik Werenskiöld and Theodor Kittelsen—they became household treasures in Norway. Since then they have aroused attention among all European students of folk-poetry, and through translations into various languages, including English and French, they have gained many readers outside Norway.

After the Reformation literary activity awakened again in Norway. The clergy took the lead in Norwegian intellectual life. Many of them had studied at the University of Copenhagen, and had there become acquainted with new ideas and foreign intellectual trends. Humanistic learning and colourful baroque poetry are represented in Norwegian literature from the 16th and 17th centuries, but it was not until the 18th century that an author of real genius arose on Norwegian soil: *Ludvig Holberg* (1684—1754). Both in talent

and significance he bears comparison with the greatest in contemporary Europe.

Holberg was born in Bergen, and as a young man he visited Holland, England, Germany, France and Italy. His sojourn in England lasted  $2\frac{1}{2}$  years (1706—08), and introduced him to the intellectual atmosphere of the age of Queen Anne. His greatest and most enduring achievement was the long series of comedies which still form one of the main pillars of the Danish and Norwegian theatres. In his later years he exerted an influence chiefly as a moral and philosophical essayist. In his copious writings he combines many of the qualities which make the greatness of an Addison, a Molière and a Voltaire. With full right he bears the honourable title of "father of Danish and Norwegian literature".

The "twin kingdoms" of Denmark and Norway were for centuries united under the sceptre of one king, and Holberg felt at home in this community, but during the first generation after his death a special Norwegian patriotism grew up and asserted itself in history and in poetry. The "romantic" beauty of Norwegian scenery was sung in verse which in its style often had English prototypes—Pope, Thomson, Young—and the Norwegian national ideas, which in the 1770's found expression in literature, were in 1814 translated into political action, when Norway was separated from Denmark and a Constituent Assembly gave her people their free constitution.

The spirit of the constitutional law was one of the sources of inspiration for Norway's greatest lyrical poet, *Henrik Wergeland* (1808—45), a poet who admired Lord Byron, but in mind and genius was rather akin to Shelley, and who in his exuberant imagination resembles even Shakespeare. He could talk intimately with flowers and butterflies, with a tree or a rabbit, and his imagination soared into the fairyland of clouds and among the stars of the Milky Way. The highest ideas set his mind and song in action, but he took part also with his poetry in practical politics, as a passionate spokesman for the cause of freedom both at home and abroad, and he was an enthusiastic and generous supporter, defender, and champion of the oppressed, such as the persecuted Jews.

Henrik Wergeland was a person of excess—wasting, improvising, thoughtless and unrestrained, wonderful and offensive, admired and

hated; but during the year he lay in bed, before consumption overcame his gigantic spiritual and physical powers, his spirit gained a purity and clarity as never before, and from his sick-bed he poured out a wealth of poesy which has made him almost a national saint in the eyes of his people.

Wergeland's greatest opponent, *J. S. Welhaven*, was of quite a different nature—not a creative genius, but a refined personality with a fine artistic talent,—not expansive, extravagant and petulant, but introspective, self-critical and severe in form. Welhaven's poetry is not filled with the needs of the present, but pervaded by the sadness of recollection or the quiet melancholy of nature, and in its kind attains perfection. It is a remarkable circumstance in the history of Norwegian literature that Wergeland's highly gifted sister *Camilla Collett* was in her youth in love with Welhaven, her brother's and her father's greatest antagonist. She felt herself, like Shakespeare's Juliet, involved in a Montague-Capulet family feud, but she did not win sufficient reciprocal love from her Romeo, and after 7 years of sorrow she had to abandon hope of becoming Welhaven's bride. This long period of suffering, however, made her into an authoress—for her diaries, notes and confessions, her great novel "*Amtmandens Døtre*" ("The County Sheriff's Daughters"), and her fearless and brilliant agitation for the emancipation of women have their roots in the tragic love story of her youth.

Camilla Collett has also written a number of fine descriptions of nature, and among her friends and acquaintances were many of those who in about the 1850's were pioneers in prose descriptions of Norwegian nature and peasant life. It was in these years that Norwegian fairy-tales and legends, folk-songs and folk-tunes were collected and published, and new impulse was given to the study of our people's history, language and cultural relations. The aptitude for nature-lyric and witty satire, which is often noted in the Norwegian peasant, found its richest development in *A. O. Vinje*, most eminent writer of the 1850—60's, in the language which is based on the dialects. At the same time, using the literary language, Vinje's two school comrades, *Henrik Ibsen* (1828—1906) and *Bjørnstjerne Bjørnson* (1832—1910), made their appearance—the first Norwegians since Holberg to gain a world reputation in literature. In their



youth both were borne along by the national currents and often found their inspiration in Norwegian history and popular poetry; but as they advanced in years, their interests constantly widened, and they occupied themselves with innumerable other themes and problems. They retained their creative power undiminished for half a century and throughout the whole second part of the 19th century they kept their position as the leading figures in Norwegian intellectual life.

In his early years Henrik Ibsen wrote a number of lyrical poems, rich in thought and finished in form, but he was first and foremost a dramatist. His development proceeded slowly, and the plays he wrote in the 1850's, on themes derived from Norwegian history and Norwegian folk-songs, may to some extent be regarded as exercises; but after a serious personal crisis he became clear that in a poem the chief point was not the subject but the poet's own view of life. The poem should be a judgment on the poet himself, the expression of something experienced, from which he must release himself once and for all.

In Shakespeare Ibsen found the form for his first masterpiece "Kongsemnerne" (*The Pretenders*, 1863), a historical drama on the doubter Skule Bårdssøn. Then came two new major works, the poetical-philosophical dramas in verse, "Brand" and "Peer Gynt", where two ideas are contrasted. The clergyman, Brand, the hero of the former, is a man of will and ideals, who makes the same strict demand on himself and on others—"all or nothing"—paying no regard to the fate of his mother, his wife or his son. He is at last destroyed by this excessive idealism, because he has burst the bounds of human life and in his superb but terrible onesidedness has forgotten the commandment of love. In *Peer Gynt*, where the main theme is derived from Norwegian folklore, the figure has quite a different character, one who egoistically is sufficient unto himself, who cowardly avoids all difficulties, and never—until the end of the last act—adopts a positive standpoint, makes a definite decision; yet despite all his mendacity and meanness *Peer Gynt* is rich in imagination, humour and charm and so wonderfully human that every reader or spectator can apply to himself the sentence: However thin the blood, one always feels oneself akin to *Peer Gynt*.

In the 20th century "*Peer Gynt*", with music by Edvard Grieg, has attained an enormous popularity in the theatres of all countries, but it is, like *Hamlet*, both a piece for the theatre and a drama for reading. It is only by reading and study that one realises fully the greatness of "*Peer Gynt*", the wit and the humanity, the depth of thought and wealth of imagination. A large proportion of the "winged words" in the English language are derived from Shakespeare's "*Hamlet*"; with us it is Ibsen's "*Peer Gynt*" which occupies a similar place, and if any single poem is entitled to be called the chief work in Norwegian literature it must be "*Peer Gynt*".

Henrik Ibsen himself maintained, however, that "*The Emperor and the Galilean*" (1873) was his masterpiece, but this majestic and philosophically interesting "world-historical play" on Julian the Apostate and the struggle between paganism and Christianity, cannot either scenically or as a psychological study compare with "Brand" or "*Peer Gynt*". After "*The Emperor and the Galilean*" a four years' pause in Ibsen's dramatic authorship ensued, whilst he prepared himself to go over to a new style: the realistic, domestic, modern drama in prose. In 1877—99 he published the 12 plays which laid the foundation of his world reputation, and which had a decisive influence on theatrical art all over the world. The first four are based on social problems and are animated by a definite purpose; the second four might be called free psychological studies, and the last four represent a form of self-confession, in which the "sphinx" Henrik Ibsen comes nearer to us than at any time since the days of "Brand" and "*Peer Gynt*". Most excellent, perhaps, as plays and as human studies, are the following five which came immediately after one another: "*A Doll's House*", "*Ghosts*", "*An Enemy of the People*", "*The Wild Duck*", "*Rosmersholm*"; but for anyone who has made the Ibsen poems a part of himself, there is something peculiarly attractive in the poet's last work ("*When We Dead Awaken*"), in which he casts a look back and asks: Was it right to choose art instead of life, to sacrifice love and happiness in order to follow the artist's call and the enticements of fame?

All his days Ibsen had suffered from the contradiction of ability and aspiration, between the constant compromises of daily life and the strict demands of the ideal. To his opposite, rival and friend,

Bjørnstjerne Bjørnson, he once wrote in a moment of gratitude and admiration that the inscription on any future Bjørnson monument ought to read thus: "His life was his best poem". As a personal commentary on these words Ibsen added: "To realize oneself in one's daily conduct—that, I think, is the highest a human being can attain".

Compared with Ibsen's concentration on a single life's work Bjørnson's versatility is overwhelming. His authorship had a more uneven character than Ibsen's, but the mark of genius was always visible from his very first appearance as a poet, and he has created masterpieces in the form both of drama and of story, and given to his countrymen a wonderful wealth of lyric poetry. In addition, he was the most eminent speaker in the land, a splendid theatrical manager, an industrious and charming letter-writer, and above all a matchless and untiring contributor of articles to newspapers and journals on all imaginable subjects; art and politics, religion and education, local and national, social and international questions. In the course of time his words reached distant parts of the world and in his old age he became the great champion of the oppressed nationalities: South-Jutlanders and Czecho-Slovaks, Finns, Poles and Ruthenians, etc. As a personality Bjørnson may be called the greatest and richest the Norwegian nation has hitherto produced.

In his youthful compositions, which consist of lyrics, peasant stories and historical plays—first and foremost the imposing trilogy "Sigurd Slembe" with its Shakespearean approach—Bjørnson shows his connection with the national movement. Later it was he who introduced the realistic modern drama into Scandinavia and paved the way for both Ibsen and Strindberg. Among his works for the theatre "Paul Lange and Tora Parsberg" is one of the finest, and the first of his two dramas bearing the title "Over ævne" is one of the most remarkable plays in the literature of the world.

As a novelist and dramatist Bjørnson acquired a wide public, both in Europe and America. His verses have inspired many Scandinavian composers, and are constantly sung both as popular unison songs and in concert halls. The memory of his personality and its reflection in his literary works acts this very day as a source of warmth to the Norwegian people.

In Henrik Ibsen's poetry—e.g. "Brand", "Ghosts", "Rosmersholm", "When We Dead Awaken"—Norwegian nature is often felt as a background: the impressive wastes of the mountain plateaus, the awful thunder of the waterfalls, the austere clearness of the snow-decked tops. Bjørnson preferred the nature in which men live and work, the luxuriant and wooded country districts, "the land of a thousand homes", the squally fjords which reflect the sudden changes of the popular mind. For them both, the interplay of nature and mankind was a constantly recurring theme. The same is still true to some extent of the novelists who came to the fore in the 1870's, but the spacious "realistic" social novels were followed in the 1880's by the extreme "naturalistic" purpose-novels, where the action usually takes place in a large town and any tendency to lyric or lyrical descriptions of Nature is banned. The composition must be political and social, full of radicalism and discussions of problems.

The older generation, Ibsen's and Bjørnson's friends *Jonas Lie* and *Alexander Kielland*, did not always obey this command; the younger generation were more compliant. In the 1880's a long succession of novels was written, reflecting in an excellent way the social conditions and literary principles of the time, and Norway was undoubtedly at that time one of the leading countries in the sphere of novel-writing, as it had already long been, with Ibsen and Bjørnson, in that of the drama.

But about 1890 a neo-romantic reaction set in against novels written with a purpose. The great realistic portrayer of persons, *Jonas Lie*, forsook his novels for a couple of years and instead wrote fairy-tales, dealing with mystical trolls and the powers of nature and moonlight. *Arne Garborg*, most eminent writer in the dialect language, grew weary of the rigid demands of naturalism, and was inspired to new and richer poetical activity when he returned to his home parish and the scenes of his childhood. Lyrical and descriptive poetry, national and religious feeling, again found expression. The realm of poetry was widened. It was a time of blossoming for rural poetry—a genre which has been faithfully cultivated up to the present day. The different parts and districts of Norway have in course of time been mapped out in literature by authors with an intimate knowledge of its nature and peasant life.



In the course of the first decade of the new century Henrik Ibsen, Bjørnstjerne Bjørnson and a number of their contemporaries died. A period was closed; but soon new talents rose. *Knut Hamsun* and *Johan Bojer* now began to win a European reputation as novelists; and in the year 1907 ensued a number of literary debuts, including one which was to prove epoch-making, that of *Sigrid Undset*.

She won her reputation in Norway by her present-day novels, but already at an early date she was distinguished for her wealth of historical knowledge and historical imagination. Her imposing prose trilogy on Kristin Lavransdatter (1920—22) is the most important Norwegian literary work of the 20th century and marks also, from an international point of view, a revival of the historical novel—a genre which had for long been somewhat neglected, but which now again became fashionable. Mrs. Undset (born 1882) is the daughter of a highly gifted archeologist, who unfortunately died all too early. She herself is possessed of such great learning that experts cannot detect an error in her matchlessly vivid pictures of 14th century Norway; but behind the historical element we discern also the human and the timeless: Kristin is a woman of 600 years ago and a woman of today, typical and at the same time in a high degree characteristic, one of the most varied and most valuable acquaintances one can make in the modern world of literature.

Both by her rich authorship and in virtue of her personality Sigrid Undset is a true embodiment of the idea of "Mother Norway". The country lives in her books—not only the people, but the landscape and the different seasons of the year, the scent of summer and the hues of autumn, winter's cold and the showers of spring, the farms and the forest, the fjords and the hills. Something of the same can be said about the impressive series of novels from the two foremost of her male contemporaries, *Olav Duun* and *Johan Falkberget*.

Norwegian novel-writing had a new flourishing period in the 1920's, and literary productivity has during the whole of the last generation been in constant growth. Drama has occupied a second place, but besides novelists and romanticists, essayists and writers of popular scientific works have also enriched our intellectual life.

During the German occupation lyrical poetry became once more a living power, a spiritual weapon in our quiet, obstinate fight for freedom. Not all the verses were great art; but they served their purpose. And among the many, who in verse sought an outlet for what they then felt, there were some who at times reached the sublime. Two of them will be mentioned in conclusion: *Arnulf Øverland*, who lived in German captivity for nearly four years, but with splendid spiritual power managed to hold out, and who in marble-like verses, collected under the title "Vi overlever alt" ("Despite all, we survive"), has given his countrymen a beautiful and permanent testimony of endurance and strength of character,—and *Nordahl Grieg*, who found a hero's death during an air raid over Berlin, and whose flaming enthusiasm radiates upon us from the posthumous collection of his verses, "Friheten" (Freedom). Immediately after the liberation of Norway this was published in an edition of 70,000 copies and very quickly sold out in a country with 3 million inhabitants! Could one have more eloquent proof of what poetry in these years has meant to the Norwegian people?

## NORWEGIAN ART AND STYLE

By

Dr. HARRY FETT

We flatter ourselves that as a people we are fond of art, and have always been so. It is almost true to say that the history of man and the history of art begin simultaneously in our country. On the mountain sides, near rivers and lakes, and by the sea, we have eminent naturalistic representations of elk and reindeer and of our fishing and whaling pursuits, an art full of primitive natural mysticism and natural drama. We have also the reflective art of the agrarian style, geometrical and cubic in character. And again the cultus-petroglyphs of the Bronze Age—with their rhythmical tendril-formations in spirals, undulations and circles,—“lines of beauty”.

Greek and Roman styles laid the foundation of a European universality during the Middle Ages and up to our own time. Here a central development of style took place. But in the development of art we must not take into account only the central forces; we have also the peripheral, which in our country, during the migration and Viking periods created a violently dramatic, almost expressionistically decorative style.

Is it a mere accident that the animal ornamentation of our migration period seems more vehement and wilder than that of other peoples? Our scaldic lays have a colouristic figurative language with powerful light and shade. It is necessary to emphasize this even when considering the oldest and more primitive times, for is it not just this richly-contrasted dramatic element which characterizes Norwegian style and art through the ages? Is it just an accident that the most dramatic work of the Irish linear style is preserved in a country church—Urnes—in the most diversified of all fjords, the Sognefjord, famed in legend—fjord of the “stave” churches?

In the Middle ages there is the same dramatic tension, perhaps most clearly expressed in these very “stave” churches. Constructively they signify a very special contribution, a functionalism, a “concrete-style” in wood, which is fully equal to the other great mediaeval system of construction, born of demands dictated by the material, whilst the portals of these purely functional buildings are loaded with our decorative ornamental art which simply teems with dramatic life. On the one hand a functionalistic concrete-style in wood, on the other the most dramatic decorative style around the portals of the entrance doors.

Through the Church our country was brought into more intimate contact with the centres of the art movement. We entered into the stately collective style of the Early Gothic, which brought to Europe a spiritual revival comparable with the heroic age of Greece. European fellow-feeling was awakened, and art became the servant of this feeling. Is it an expression of the Norwegian national character that this most exacting, most spiritualized of all Europe’s artistic styles—the Gothic—in its classic and clarified form reached a height in Norway attained nowhere else in Scandinavia? It is in its way a dramatic expiation of the imaginative art of the migration period. In Norway also mediaeval art was upheld by the monarchy, the church and the aristocracy, but at the same time there are perceptible, even in this aristocratic style, impulses derived from the lower strata of society. In the demon, in the masks and in many of the Gothic heads we seem to recognize Norwegian people from the different parts of the country with their faces turned towards sea and storm. Trondheim’s cathedral is particularly rich in such heads, but the “stave” churches too have this dramatic and grotesque human world. These masks are dramatic, with the drama of the Middle Ages,—above all, with the drama of Norway.

But the Norwegian State collapsed: the national constitution became an empty shell. A new peripheral art grew up again in our towns, as well as in various parts of the country. Local groups can show the graphology of these style-pictures. Setesdal mediaeval motives have something of the heavy passion of the Romance style, whilst Telemark sparkles with the artistic and picturesque. Numedal and Valdres are more indefinite, Hallingdal is passionately colouristic;



Gudbrandsdalen, aristocratic in its acanthus ornamentation, creates a new decorative central motive which spreads to the neighbouring districts, even to the confines of Sweden. None of these motives is typically Norwegian—they are a common possession which flourishes in many lands as a peripheral popular form of art. But it may truly be said that in the decorative dramatic element—the interplay of motives, the clash of the different periods extending over centuries, even millenia, the colouristic vehemence of the apothegms—in all this we think we see something of a Norwegian temper, a Norwegian style, although this art often appears only locally.

This temper has impressed its peculiar character on the German and Dutch, French and English stylistic influences which have found their way into our country. Certain churches and manor-houses are characterized by that form of art which stands on the peculiar boundary-line between the central and the peripheral. These species of style begin with the popular interiors of the Reformation period, and rise with the decorative wealth of the Baroque into the lighter and more festive rooms of the 18th century. We meet it in church art, in the art of the home, in portraiture and in ornamentation. The whole of this world of style is marked by artists whose minds fluctuate more or less consciously between the calmly weighed, the dramatically passionate and the primitively exaggerated. Michael Angelo and the passions of the Greek drama live side by side with a calm, classical style-language—marked by the decorative pulsations of the national character.

So, with all these forces of mind and character creating an artistic ferment, the Norwegian art of the 19th century grew up. The start is also dramatic. It opens in poetry with our great master of pathos, Henrik Wergeland, and in art with I. C. Dahl. It may be said that the latter grows up from the older, modest town-view art and creates in exile his synthesis of our Norwegian nature's romance—the valleys, the hills and waterfalls, the sea in storm, clouds in drift, trees blown by the wind. Into a universal landscape-art he insinuates both the pathetic and the dramatic and a colourism in which we seem to find something peculiarly Norwegian. The dramatic element continues in Fearnley's sound, vigorous, Anglo-Saxon temperament; in Balke's fantastical, Cappelen's highly romantic, and Hertervig's dream world.







Even Tidemand, our great portrayer of peasant life, strives in lovely Düsseldorf style to reach down to the dramatic in compositions which testify that even our amiable "south-country" disposition has its feeling for the effective. His "Haugianere" has a dramatic character which is akin to Ibsen's "Brand".

After the pathos of natural romanticism and the idyll of peasant portraiture, French impressionism burst in with a new way of looking at nature. Artists discovered the effects of sun and light. They were gripped by the artistic possibilities of this viewpoint. We get a dramatic force in our art never seen before, combined with crass naturalism and aggressive impressionism. With artistic weapons from Paris a new stylistic conquest of the country took place. The strong contrasts of Norwegian nature receive an entirely new illumination: sun and snow, the spring's sudden changes, midsummer's scintillating light, the clearness of rainy weather, the autumn's storm, sleet and colours. Moreover our difficult living conditions enter into art,—not only the prosaic daily life of the peasants and the seafaring life of the fishing hamlets, but the very struggle for existence everywhere in our towns and villages.

It may be said that under the impulse of the art centres of the time and moment—Dresden, Düsseldorf, München, Paris,—there is something emotional, uneasy and restless, with a strong inclination to the topical running through it, a constant struggle for existence, a daily insurgence of dauntless youth and splendid courage. Every effort is bent to make this art as rich, as strong, as enduring as possible.

And if one is seeking for the essential characteristic of this modern art of ours, it must surely be found in this full-toned eruption of a classic Norwegian naturalism in a native highly developed colourism, through which the whole of our richly contrasted national character finds its expression. But the most dramatic, the most explosive force in Norwegian art is Edvard Munch, in whom we perceive something of a Norwegian synthesis,—the Viking with the whole high-tensioned soul of our age, a romanticist who cannot lie. He possesses a pathos and a heroism in vicissitude which, from our Norwegian winter and our brief summers, has attained a height of art in which the pain of the cold and dark, and jubilation over the



eternal light, have become one. His delineation of human nature searches out the hidden secret powers which control our minds, which create the very drama of life. It is no accident that Henrik Ibsen is his poet, a kindred spirit who constantly fills his thoughts.

Vigeland also strives for the same national synthesis of style. In its different phases we meet this from the bronze figures of the fountain to the entwined human forms of the monolith, which rise up almost like the ornamentation on the massive, splendid clasps of the migration period. We interpret it also as a national characteristic, a token of national style, that it is we and not France, Italy or Greece who gave to a single, individual sculptor the greatest task in the history of art,—the fountain project which is taking final shape in our city's largest park. The Greek temples and Gothic cathedrals had a collective sculptural decoration, but here a single man has created, first a bronze fountain with 16 large groups, 3 gigantic figures and 100 reliefs; next, the great 17 metre-high monolith encircled by 36 granite groups; and finally, the bridge with no less than 64 bronze figures or groups,—a gigantic sculptural construction which is designed to present in stone and bronze a picture of human life itself, with its pathos and tragedy, its passions, joys and resignation. There is also something of the tragedy of the gifted dictator's mind hanging over the work,—the mind of a genius which must resort to ever coarser, still more brutal methods to enforce its will. There is something of the European drama of uneasy peace reflected in this mighty work,—the violent psychic contrasts of helpless age.

By the side of this intense expansion of artistic genius, of super-human pathos, of life's tragedy, colour finds its most subtle expression in the stately, aristocratic colour-symphonist Thorwald Erichsen, our cosmic Norwegian sun-worshipper, the greatest lyric poet of our pictorial art, with the aura of the inaccessible. The subjects are there; they exist,—and yet there is something eternal and incomprehensible about them; they are incorporeal and yet they live. His art is a hymn to light, with a peculiarly soft, rich and tender colouring. His friend, Wold-Thorne, is a more earthbound colour-mystic, who with the rapture of a Wergeland creates the odes of the world of flowers.

In Ludvig Karsten we have a colour ecstatic, whose intense colourism has burst all bounds of form. The colour flames and crackles; thin tempera colours fill the atmosphere with vibrating light in shades of blue and green, against which gold and green resound with fantastic power and brilliance.

In the whole history of art it is impossible to find a stronger contrast to Karsten's colour-blasting technique than the severe linear style and enamel-clear colouring of his friend, Harald Sohlberg. Here we have fusion and synthesis of style, dissolution and monumentality, the intense life of the moment on the one hand; preoccupation for years with a single motive on the other. He gathered into himself something of a whole generation; he had individualism, the will to be himself, courage to stand alone. His art has a peculiar finality, a strong, dramatic, spiritual ecstasy.

The great "Vinternatt i Rondane", (Winter's night in the Rondane mountains) in 9 versions, is the synthesis of a Norwegian winter night with its cold, frost and snow-lit darkness, with the stillness of death and the sovereignty of the mountain world. He depicts also the depth, the infinity, the tenderness of the Scandinavian summer night, all its living quietness, with the song of a man in love.

Nicolai Astrup's art is a passionate nature-experience, with the primitive impressions of a secluded parish, of wholly local art, if you like. His pictures portray the huge depressing and desolate mountains and the gloomy hamlets; he shows Spring's luxuriant life, the bright days of the fruit blossom, the flames of the Midsummer-night bonfires. In rich contrast to him is A. C. Svarstad, with the perfect town atmosphere,—all the rust and soot of the east-end factory smoke. The form is that of Kr. Sinding-Larsen's sympathetic portrait-art.

There is little doubt that Norway is the European land which, next to France, has been most prominent in the shaping of this new modern pictorial art. The stubborn Norwegian temper has manifested itself in a convincing way; the expressionistic mode of speech lay, as it were, in the blood. Filled with the time's heterogeneous artistic style there appears a new generation of highly gifted artists, who signify a new, strongly dramatic factor, an extension and rene-

wal of our national feeling for style. Again it is France which raises the torch, again Norwegians kindle their fire at the flame which shines in Paris. It is to Matisse's studio and school of art in the erstwhile convent on the Boulevard des Invalides that young Norwegians make their way: first the severe Jean Heiberg; then the versatile Henrik Sørensen, a natural leader, at one with both Norwegian and French style-perceptions; the serious Axel Revold, the refined Per Deberitz, the intelligent and cultured Per Krohg, with his artistic sense and vivid imagination, whose French training has of course been of the greatest significance. Older painters, like Lundebj with his characteristic style, and the "provincial" Torsteinson, also went thither.

Through Munthe's new decorative style, based on old Norwegian parish art, the Norwegian basis for a monumental art was laid. But the modern revival of monumental painting in Europe really began in Norway when in 1916 Munch completed the decoration of the University Aula with his famous mural paintings, "History" and "Alma Mater". It was this which Revold continued in 1918 with his large frescoes in the Bergen Stock Exchange. This art forms the kernel of Norwegian painting, and no one who is interested in our monumental art will neglect these works.

Under the intense pressure of the ideas of the inter-war period and out of the chaotic tension of style, notions begin to clarify, and a Norwegian monumental art develops which has given to Norwegian art quite a new aspect.

Revold transferred the problems of expressionism to monumental painting. His outstanding artistic sense and vivid imagination created here a worthy art which has made him a central figure in modern painting. His consistent surface-style marks a turning-point in the pictorial idea, a reaction against the painting of values, together with realization of new decorative principles. The colour composition with strong contrasts and effects and depth, is supplemented by cubistic strokes in the drawing of the figures. With conscious aim and design the life of Bergen's quays is depicted, from the cold dark light of the summer night to the twilight hours of the South country, with a depth in the blue and a glow in the red.

Then in quick succession appeared a number of large, monumen-

tal works. Per Krohg, serious and paradoxical, in 1921 decorated the corridors of the Seamen's School. He has also painted the café-life and the literary hey-day of the nineties, the manifold applications of electricity, the world of Ragnarok, of the anthill and of machines.

Next in succession comes Alf Rolfsen's monumental art, which extending from high religious representations to the guild world of the craftsman, from the wonders of technology to the Life and Death frieze in The New Crematorium. The stem of the Oseberg ship rises up amid modern scenes of work.

Henrik Sørensen's mystical worship of life with all his feeling for its light and dark sides, its manifold, colourful drama, wealth and vicissitudes, inevitably had difficulty in accommodating itself to the fixed form of monumental art. That he succeeded in forcing his art into the Linköping altar's clear, monumental composition is one of the surprises which great artists bring to their friends. From a brilliant Christ-interpretation, in which in a purely human way we perceive something of the St. John's Gospel's "In the beginning was the Word, and the Word was with God", the word itself is spread by its ecstatic and contemplative apostles out to mankind.

The Rådhus (Oslo Town Hall) will be the great meeting-place of this new synthesis in Norwegian painting, and already we can clearly perceive Sørensen's high-toned homage to our capital, Revold's lucid, restrained style, Rolfsen's thoughtful monumentality, Per Krohg's vivid delineation of the culture problem of town and country, Middelfart's light lyricism and Storstein's cubistic realism. Despite the variety of artistic temperaments, or perhaps because of them, everything points to this as being the great collective synthesis of our monumental art.

By the side of the contribution of our monumental artists—perhaps also in the shadow of these—we have a group of more subdued, more classically toned artists. We have Henrik Finne's critical talent with its trim portraiture and its sketches of working life from the factories and the whaling fields. The enormous activity on board the great floating factories—the swell of the sea—all this is a piece of unfamiliar Norwegian working life. All this daring and cheerful activity is comprehended with an open glance. To the



same circle belong Rolf Rude's juggling humour and fanciful pictures, Trygve Torkildsen's painstaking summer landscapes, Carl von Hanno's social art, and Willy Middelfart's clear, high-toned colouring which he now tries to convey in his large Town Hall picture. In fine lucid style Danifer's graded landscapes of Oslo's East End are of great beauty. And Ridley Borchgrevink has outstanding skill as a painter of primitive nature and animal life. There is something timeless about his art, forest mysticism and animal mysticism from Norway to Africa, a fantastic refinement combined with the hunter's sense of reality, rich in point. Mention must also be made of the inquiring Bernt Clüver, of Erling Merton's mosaic-like small pictures, and of Yngve Anderson's brisk illustrative point.

As the second world war approached it was as if the limits which bounded the closed areas of intellectual life were surpassed, the fences between the sub-conscious and the conscious broken down. A new mental climate with the new seed and soil of a new reality appeared, a new human mentality, a new physical and mathematical system, the theory of relativity, surrealism. Alongside this, a naive, nonsensical world without reason; rationalistic delusions, manifestations with a mixture of nonsense and frightful seriousness, childishness as a principle, deep contempt for everything. There was, as if there, were a desire to «spit out» all experience. Reason was despised.

In Norwegian art we perceive a new vehemence of style, a new dramatic element; a surrealist, slightly nihilistic style gave to Norwegian painting a new aspect. Bjarne Ness, who died young, was in a way the pioneer here, and a whole group found in his pictures the first adult manifestation of the generation. By his side is Reidar Aulie, one of Christian Krohg's last pupils, in journalistic sensationalism and dash somewhat like his master. His art is full of caprice and humour, of freshness and vivid disquiet, with a florid colouring. He is a child of the town; a Nature which is not peopled by human beings he does not like. People are as they are, and everything has to be drawn—a ship's hold, the journey home from the factory, Grini, fire, discomfort, house-gables, backyards, children, refuse-bins, tragedies, comedies—in short, human life.

We find a violent transcription of reality, a Norwegian surrealist art in Arne Ekeland, in his colour-pageantry and his ecstatic visions,

borne up by class-consciousness. The working-boy from Bøn created a new world, many-sided and full of boldness, which nearly started an avalanche of protest. The tone of the colour varies; it is stormy in its mental content, refulgent in its artistic expression, with enormous tension and power in each single picture.

Kai Fjell's exhibition some years ago was an almost sensational debut. Ekenes and he undoubtedly mark the opening of a new spring in Norwegian art. He has a luxuriant profuseness, with a deep and full-toned colouristic euphony. In a way Kai Fjell continues Munch's line and listens to the many riddles and difficulties of the human mind. It is the intellectual content rather than the form—his fanciful mode of expressing himself—which reminds us of Munch. As a whole his art exercises a strong effect by its inspiration and intense absorption in life.

Norwegians are by profession patheticians rather than plasticians, says a Danish art critic about our sculpture; our "charming temperament" harmonizes badly with the fundamental ideas of plastic art. There was perhaps not always much energy in the form, but the mass had a recumbent weight. But there is no doubt that wealth of ideas and a lively sense of the pictorial have sometimes overshadowed that which gives Danish sculpture its strength—the high technical quality and the sureness which is a matter of course. A definite tendency toward greater sense of form seems, however, to mark the latest currents, without it being necessary for us to fear any weakening of our intellectual strength.

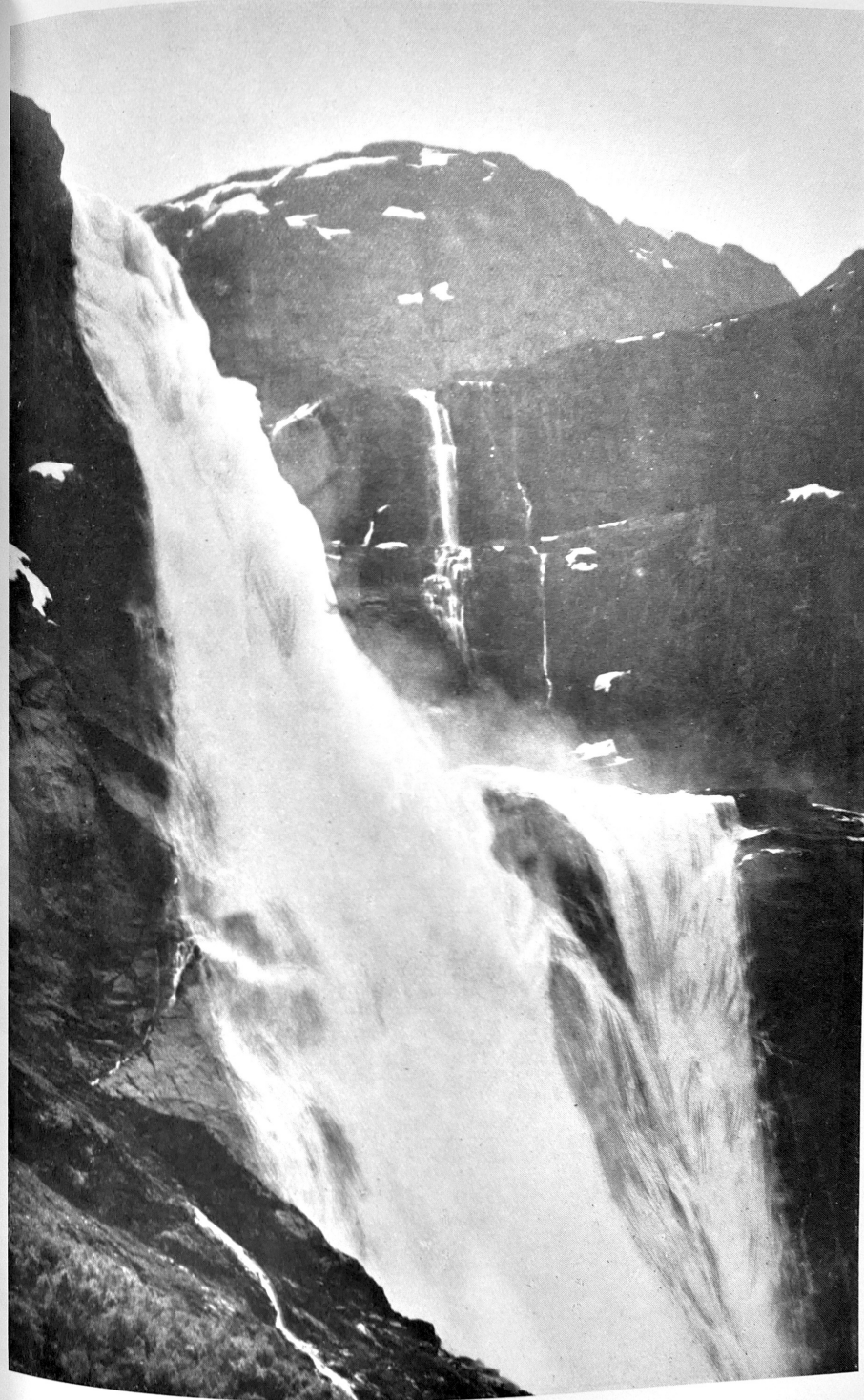
Vigeland for many years monopolized most of the interest in sculpture in Norway. There was little room for others and it was not until round about 1920 that new life appeared in Norwegian sculpture. Professor Rasmussen became the teacher of the young, alongside of the Frenchmen Bourdelle, Maillol and Despiau. We had Emil Lie's formal, Dyre Vaa's imaginative and daring, Stinius Fredriksen's assured art; we had Ørnulf Bast, with a free lyrical form, spring-like and blithe, and Anne Grimdalen's stately equestrian statue of the city's founder. It was a matter of concern also to bring sculpture into contact with the life of the people, with Johnsen Seland's "Feiere" (Sweeps), Guttorm Pedersen's "Byggmesteren" (The master builder) and Arne Vigeland's cement groups.

The strongly contrasted character of the period has nowhere been so emphatically and forcibly expressed in architecture as in Oslo. Both public authorities and private persons have done everything to raze old architecture, with the result that much old traditional cosiness has vanished, and what remains seems to be threatened. At every street-corner in the centre the history of style speaks the most different art languages, loudly and demonstratively.

A national romantic style worked its way to the front, especially through architects trained in Stockholm, until an international classicism tried to tranquillize the heterogeneous architectonic style-character. The most important contributions at this time were Magnus Poulsson's timber architecture, Arnstein Arneberg's stylised art, and Georg Eliassen's clever, deliberate architecture.

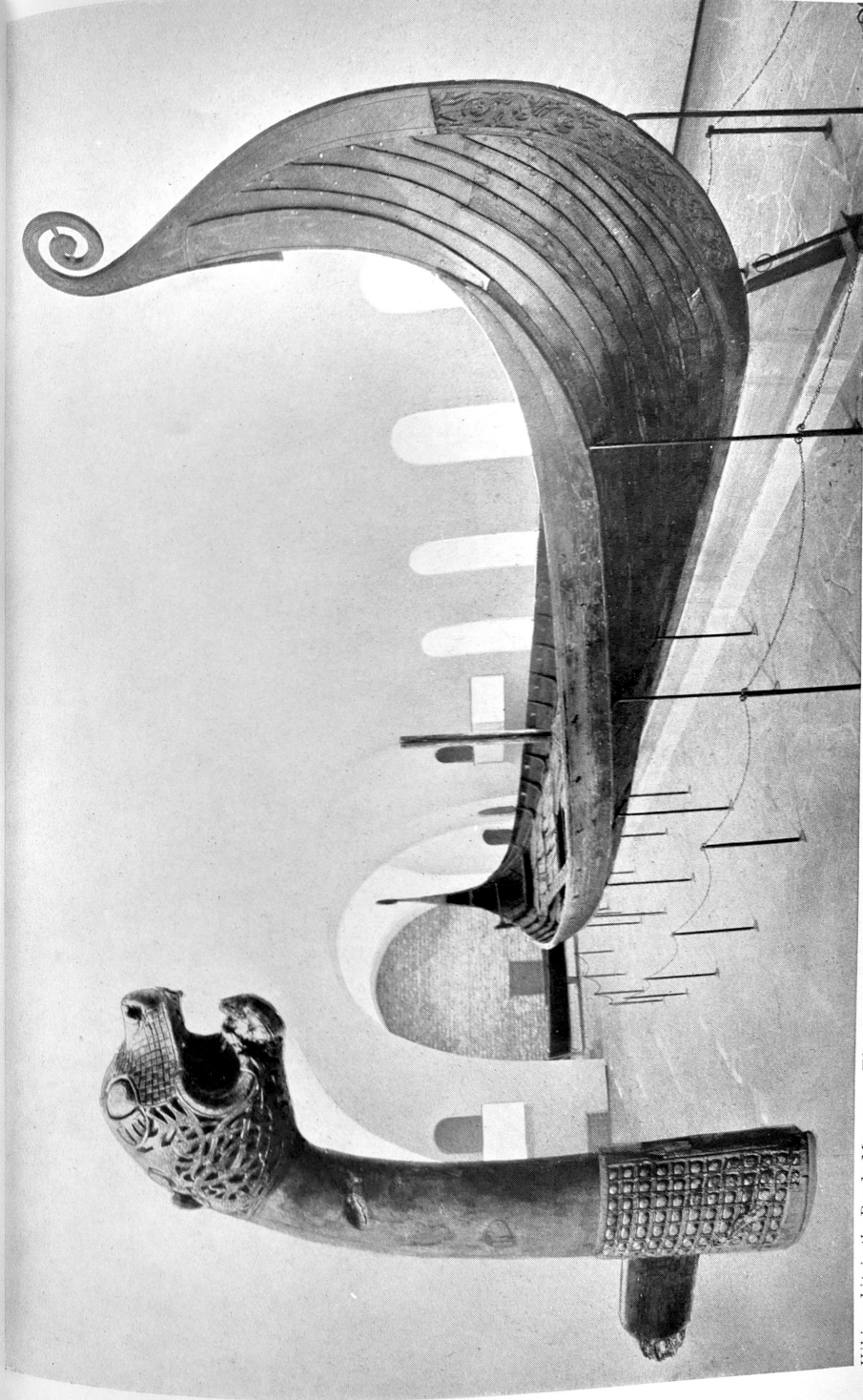
The whole development from romanticism to sobriety in architecture is reflected in Olaf Nordhagen's various drafts for Trondheim cathedral. The contrast between Georg Eliassen's stylised Norwegian America Line building and Poulsson's perfectly romantic town-houses—most marked in the Danish America Line building—reveals the extremes of Norwegian architecture. A strongly classical note comes in with Gudolf Blakstad and Herman Munthe-Kaas, whilst Corbusier and functionalism press on violently. At the end of the 1920's it came in first with Lars Backer, later with Ole Bang and a number of younger architects, all of whom try to work their way to a practical, purely functionalistic architecture.

Like Vigeland's fountain project the Oslo Town Hall tells the story of the drama of a period concentrated into a town's great monumental task. It is the home of the city itself, a generation's architectonic manifestation which has to be shaped. To the inner drama of this work also belong two entirely different artistic temperaments—Arneberg, a sensitive, dignified artist of style, perhaps one of North-Europe's finest—and Poulsson, a strong, almost explosive dictatorial force. In addition, we witness a whole period's lack of ease, which has set its mark especially on architecture. Is it to be wondered at that the Town Hall raises its head in the city-picture almost like a paradox, an abstract monumentality, a thing apart from the town?



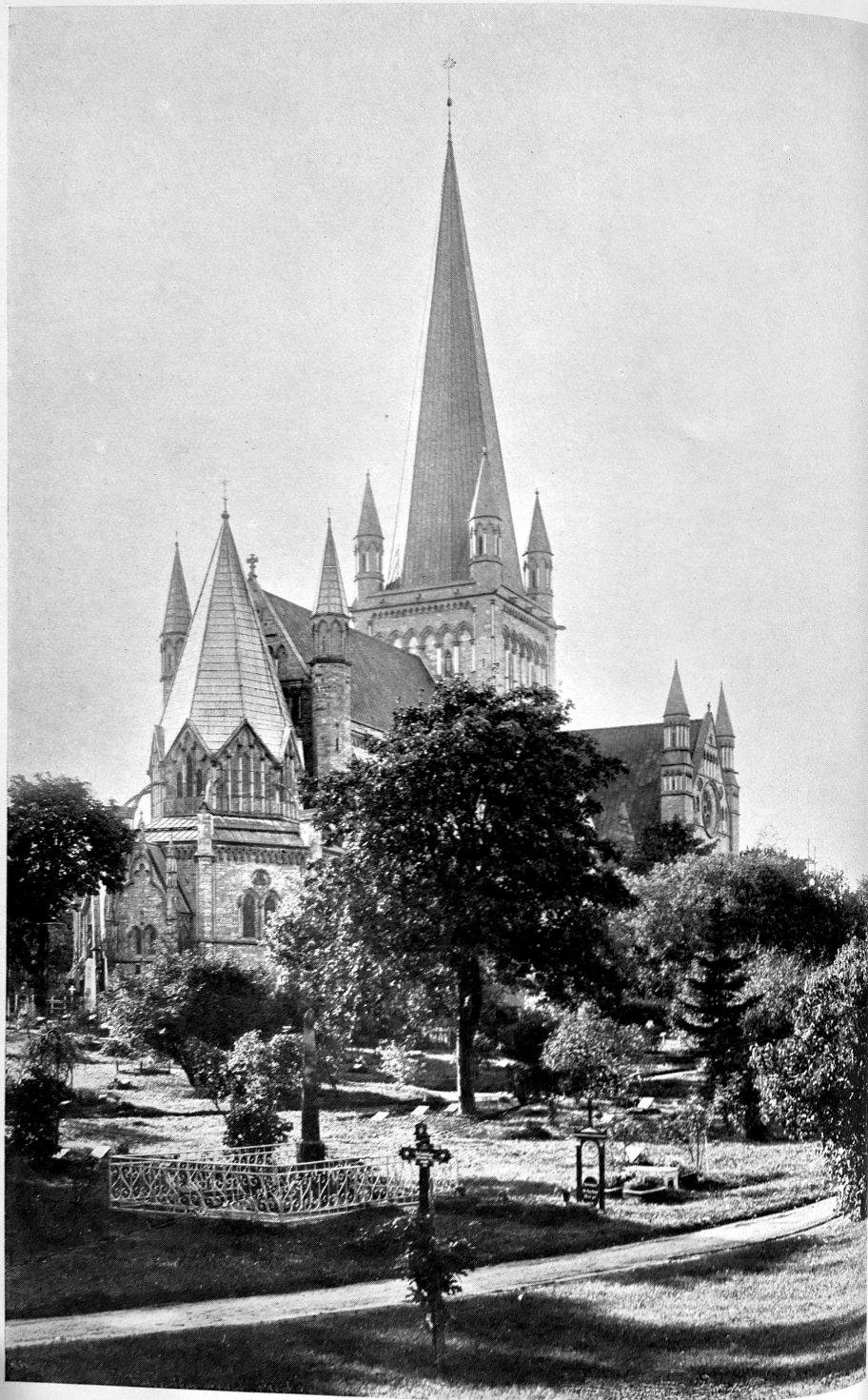


Sigrid Undset's home near Lillehammer.



Viking ship in the Bygdø Museum. The richly carved detail (left) shows the dragon motif so beloved of the Vikings.





Style is marked by history, impressed by experience, the instinct of self-preservation through the changes of time, creative and preservative; it is at once development and stability. And art is a nation's self-assertion, self-knowledge, its superfluity and beauty-worship. Art is also the beauty which is enthroned in Baudelaire's verse as an enigmatic Sphinx who grips her suitors, raises them up toward "clartés éternelles". We borrow fire from one another, one nation hands down the torch to another whose powers fail, or sees itself in the glare of more distant, more foreign torch-light. We also have taken over much. We have lifted our torches towards the Greek and classic values of beauty. But our country's nature and our people's temper made constantly new demands on the primitive powers and desires in style and art. We see a kind of symbol in the fact that our people were gathered together behind the prows which bore the Oseberg ship's fantastic style of art, and the fantastic and the dramatic follow Norwegian style and art through the portals of the "stave" church, through Gothic architecture and rococco, the ornamentation of popular art, across Dahl's pathetic landscapes toward Munch's and Vigeland's pathos of life; and further on, through our ecstatic life-worshipping colorism and our dramatic monumental art to end in the problem-burdened world of the youngest artist.

The contrasts which mark the natural aspect of our country also characterize our temperament, our history and our politics. The same contrasts also impress themselves upon our poetry and our art. And precisely on the dramatic side of our art we have an outlet for a national direction of style, rich in problems, difficult to define, often too difficult to realize nationally. Each time a work of art is created which bears the stamp of self-absorption, which has acquired something of the peculiar character and fixed form of our temperament, it is a contribution to a realization of our national mind and our national forms of style. Like an under-current running through the ever-changing drama of our history we meet in our art too the words of the national anthem: to defend our land and build it up, to cherish it in our prayers and in our children, to discover its needs, increase its benefits—from the mountains to the sea.



## NORWEGIAN MUSIC

By

O. M. SANDVIK

The rich blossoming of Norwegian music in the middle of the last century came so suddenly that it seemed almost like a miracle. During the long period when we were united with Denmark Copenhagen was the cultural centre, and this dependence together with the change of religion in 1536 proved in the long run fatal to our music. No native characteristics marked the home production. Music was no doubt cultivated diligently enough in the good musical societies in Oslo, Bergen, Christiansand and Trondheim from 1750 onwards, but it was a foreign, classical music which was played. What were the origins of the music which through Ole Bull and Edvard Grieg made Norway known in the world outside?

The Romantic Movement provides the explanation. It reached us in the 1840's and created in all spheres an impulse to find the way towards something characteristically Norwegian. It was then, too, that musical Norway was rediscovered, and Ludv. M. Lindeman (1812—87) became one of the pioneers of "national revival" in this field. His collection of Norwegian melodies from the rural districts proved that a treasure of native tunes had survived the Danish period; they had followed the peasant in his daily life in work and play, formed an important part of the ceremonies associated with weddings, funerals and the like.

Lindeman's masterly harmonization of the melodies facilitated the understanding of their special qualities. The pieces he published from 1840 onwards came as something of a revelation to the cultured public. There was a general feeling that the musical vernacular had been recovered.

Our folk-music is closely related to that of the other Scandinavian

countries. Some of the melodies are linked with the common ballad material (they are called in Norwegian "kjempeviser"), and a single dance like the "springdans" is the same as the Swedish «polska», which again is derived from the Polish dance. But in the course of time it has developed rhythmically into something quite different from its source.

The other specifically Norwegian dances, the gangar and the halling, have no parallel. The rhythm and melody of these three dances have inspired Norwegian music from Kjerulf to present-day composers. In the vocal material, too, peculiarities appear, which may briefly be described as mediaeval in character. The scale is often different from the modern minor and major; it calls to mind in general the turns of the old church chants, but has—according to more recent investigations—preserved traces of an older, more primitive structure. This old style serves to give our "kjempeviser" tones, psalm melodies etc. a certain monumental character. It is specially suited for interpreting melodies like that of the mediaeval visionary poem *Draumkvadet* (noted down by M. B. Landstad, in the 1840's), in which words and music are derived from the same source of inspiration. But even in melodies created quite recently the same technique makes itself apparent. Despite the seclusion in which the Norwegian peasant lived for many centuries he displayed real artistic sense in utilizing the possibilities of unison music. His fancy played around the mediaeval patterns,—with an exquisite understanding of their potentialities.

By the side of the heavy melodies we have, therefore, light and airy embellishments of the melody, such as we meet both in fiddle-music and in song. When to this is added the surprising rhythm, so very different from the billowing Swedish and the epical Danish counterparts, the Norwegian folk-music stands as something quite unique. And our classical music cannot be understood apart from the wealth of this overflowing fountain. The musical renaissance of the 1850's has its deep roots in the centuries when politically we slept our 100 years' sleep.

The specifically Norwegian folk-instruments ought to be mentioned. The langleik is a long narrow case over which is stretched a melody string which is twanged, and a number of loose strings

which supply the fixed accompaniment-chord. The instrument is distinguished by a charming, melancholy tone. The Hardingfele (or Hardanger fiddle) interprets other moods; it is higher tuned and somewhat differently built from the usual European violin. Concordant metal strings lie beneath the four which are stroked by the bow.

Secluded as the Norwegian rural districts were, impulses from outside must nevertheless have infiltrated in many ways; this we see from the diversity of types amongst the folk-tunes. In the church melodies the productive repetition of alien material is obvious enough. In our country churches, which were without organs, the official chorals were repeated by the precentor, so that they were adapted to the native musical material. Many of these adaptations have become splendid imaginative poetic creations.

The beautiful music which was connected with the Catholic Church service gradually passed out of use, after the change in religion in 1536, and the old note-books were destroyed. An important part of the material, which is associated with the festival in honour of our national saint St. Olav (July 28—August 3), was interpreted by Dr. Georg Reiss. Among other things he discovered the old hymn of praise "*Lux illuxit letabunda*" (The happy day shines forth), which he appositely describes as "Norway's national hymn for 500 years". Researches are not yet complete, but what has been found is sufficient to show the great part which music played in Norwegian culture at that time.

In our folk-tunes we have evidence that our musical treasures did not perish with the Reformation. As already mentioned, the Protestant choral was transformed before there was congregational singing in our parishes. But the pattern here is in a substantial degree that of the old church chant. The "*sæter*" melodies, for instance, show exactly the same style of structure as the jubilation tones of the old mass.

A number of the old musical documents, as well as a characteristic part of our folk-tunes, point westwards. In England and France we find parallels to the Norwegian mode of forming the melodies. Also rhythmically there is considerable likeness between Norwegian and especially Scottish music.

It was the characteristic features of our folk-music which laid their imprint on our musical art in the middle of the last century, and they soon came to dominate its further development. The violinist Ole Bull (1810—80) already perceived, as though by clairvoyance, the essential Norwegian line. But he left only a couple of beautiful melodies to preserve the memory of the part which composition played in his manifold activities. It is with Halfdan Kjerulf (1815—1868) that Norwegian composition may be said properly to begin. In him the folk-tune meets a kindred spirit, and when the wealth of the tradition came to light it served as a powerful incentive to his fine talent. He gave us Norwegian romanticism. The contemporary poets, such as Welhaven, were interpreted by him in an excellent manner. He makes use of very simple means, but both the striking points in the piano-accompaniment and the characteristic turns in his melody lead one's thoughts away to Norwegian woods and mountains. His pianoforte pieces and choral works have a similar effect. From a technical point of view nearly all that Kjerulf has written is masterly. Although he was influenced by the romantics who were his contemporaries, he has nevertheless a classic accent. Though restrained in form his works have a peculiar quiet warmth.

His great contemporary, Ludvig M. Lindeman, derives his strength from the older polyphony. Bach was his favourite. Lindeman was our greatest church musician, as well as being a supreme organ virtuoso; and with his superb choral melodies it was he who created a revival in Norwegian church singing.

Like a spring breeze came Rikard Nordraak (1842—66). His melodies are some of the freshest we have in our music. He wrote the melody of our national anthem, "*Ja, vi elsker*", to the words of his cousin Bjørnson. But a whole series of his other songs have become national property in the same degree. His early death makes it impossible to say how much we lost in him. But his work is in a way intimately connected with that of Grieg. It is due to Nordraak that our greatest master was so early awakened to a consciousness of his proper calling. For this we have Grieg's own words.

Edvard Grieg (1843—1907) is inseparable from Norwegian folk-tunes. He never imitates, but no one is so familiar with his musical



mother-tongue as he. A whole series of the traditional melodies were adapted by him for piano or orchestra or choir, and his method is so characteristic that there are very few subsequent adaptors who have not been influenced by it. In his use of melody, which is extremely varied, the older style, mentioned above, is noticeable in many points. In harmony Grieg breaks loose from the classical European tradition, and his bold tones can to some extent be traced back to the *hardingfele*. Rhythmically he creates something new in our music, something which all Norwegians recognize as being intimately Norwegian. The new and original features in this perfectly valid representative of Norwegian music have gradually led to his being played all over the world, and quite a number of foreign masters have been influenced by him. His larger works are probably those which are best known outside Norway, but his mastership appears still more clearly in the works for the minor forms—choruses, songs, pianoforte-pieces—as a rule perfectly chiselled sculptures in tones. These poetical tone-pictures have the close mode of expression of the *kjempevis* (ballad) and the *saga*. A single work may be mentioned as particularly characteristic of Grieg, namely his transcription for piano of old tunes—*springdans*, *halling*, *gangar*—originally played on the *hardingfele* (op. 72),—one of the very last of his compositions. Here the material is the folk-tune, but the adaptation becomes an independent work of art, in which the rhythmical points, the peculiar tone-colours, the independent, melodious additions give unsurpassed pictures of the Norwegian outlook on life. It is at once the folk-tune, and yet at the same time essentially Grieg.

Grieg's contemporary Johan Svendsen (1849—1911) works in the large forms. His works, stamped with his own personality, and overflowing with the joy of life, tell with all clearness that he is from Norway. His symphonies are characterized by the lucid clarity and festive splendour of the instrumentation; his form is restrained and classical. In certain orchestral adaptations of Norwegian folk-melodies he has, like Grieg, given to foreigners strong impressions of this new tone-world. As a conductor Svendsen was one of the select few, and gave concerts all over Europe. From 1883 he became permanently attached to Denmark, which was a great loss to Norwegian music.

Like all cultural work Norwegian music has also been in lively

contact with the various trends which have appeared from time to time in European music. Ideals of style different from the classical meet us in the orchestral works of Johan Selmer (1844—1910). Berlioz is his model. With Selmer interest for programme-music enters. His symphonic poems do not conceal, however, as is the case with some composers, the powerful Norwegian profile.

Hjalmar Borgstrøm (1864—1925), too, was a zealous agitator for clear ideas in music. The programmatic element forms the main bulk of his production.

Wagner's new orchestral formations also had their influence on this country, as can be seen in many ways. Christian Sinding (1856—1941) in particular is somewhat burdened in his chief works by the Wagnerian ideal. At the same time both he and Selmer were of great importance to our vocal art through their simple, strongly Norwegian romances.

Of Grieg's contemporaries we must also mention Agathe Backer Grøndahl (1847—1907), who is best known for her songs. She is one of the few who count among the world's female composers.

A significant impulse in Norwegian music came from impressionism, chiefly represented by Debussy. The influence is seen in refined harmonic and orchestral treatment. But with some composers the melodic element becomes somewhat diluted, a defect which cannot in the long run be made good by deep sound-speculations.

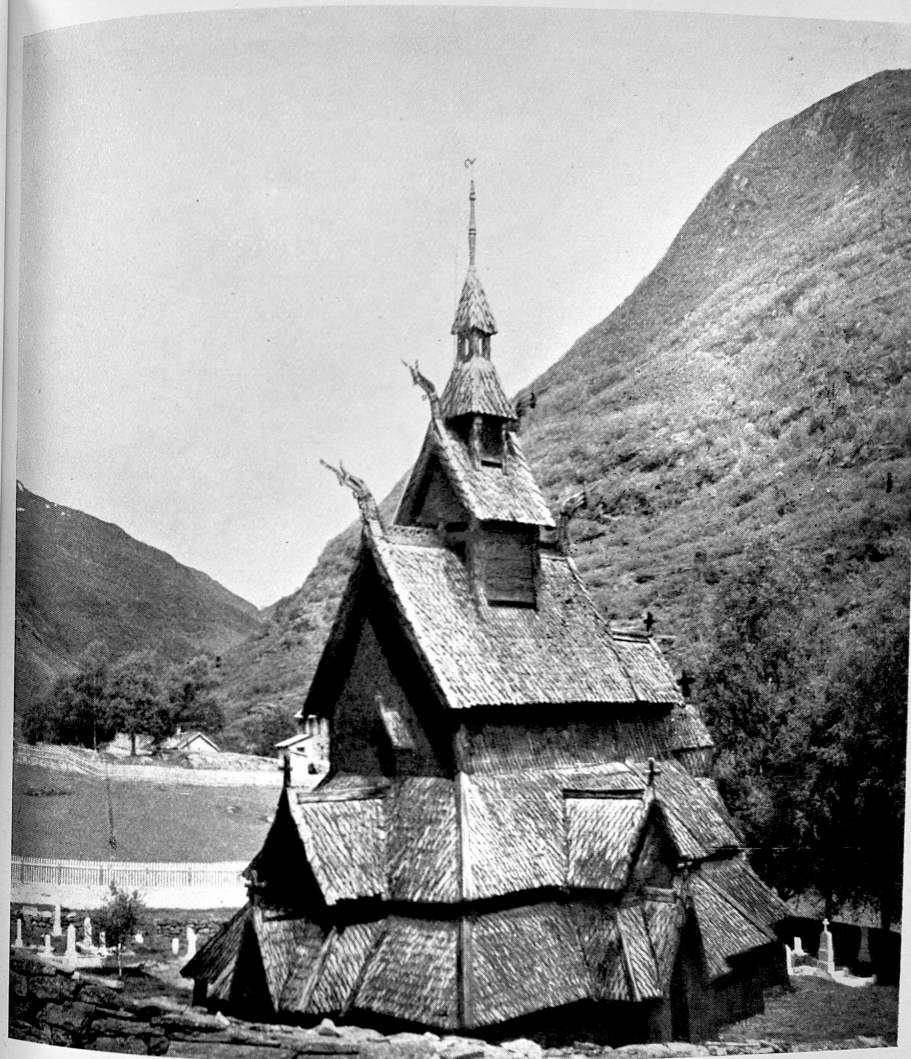
At the same time the classical models hold their ground. This is true above all of church music. A renewed Bach-cult has led to his chief works being constantly performed, even in small places. And Händel has always been a favourite with us. Recently there has been a growing interest in Palestrina, which may be said to characterize the younger group of composers in church music.

Until fully modern orchestras, such as the Philharmonic Society in Oslo, were founded, or existing ones, such as «Harmonien» in Bergen, were expanded in 1919, so that Norway became one of the centres of musical execution, Norwegian composition had to find expression more particularly in the minor forms. It is impossible here to mention the mass of romances, pianoforte pieces etc. in which we can rejoice, and which are the "daily bread" of the Norwegian public, but something must be said about Norwegian choral composition.

Right from Kjerulf's time until to-day this has been blessed with excellent conditions of growth. Interest in it was especially beneficial to male singing. Born in the Romantic period these choirs fulfilled a national purpose, and the rich lyrics induced composers to devote some of their finest inspiration to this somewhat limited field. From 1845 onwards, when the Students' Choral Society was formed under Johan D. Behrens (1820—90), male voice choirs gradually spread over the whole country. Behrens' excellent choral selections contain a Norwegian classical repertoire, and have done much to kindle interest in music in the remotest corners of our land. From the 1880's mixed choirs have appeared in increasing numbers, and annual singing festivals give impulses to the many small centres of music without which a country's "great" music is impossible. In tours abroad both in Europa and in America the singers have been heralds of Norwegian composition. Among the successors of Behrens may be mentioned O. A. Grøndahl (1846—1932).

The orchestral societies mentioned above became a strong stimulus to Norwegian composition in the greater forms. A work of merit no longer needed to remain locked up in a drawer. New symphonies, pianoforte concertos, choral works, solos and orchestral compositions gradually saw the light of day. The fact that some of these have also become known outside Norway is due to their peculiar character. The world is always hungry for fresh musical nourishment. The question is whether now, as in the days of our great masters, we have new material to offer.

After the turn of the century Norwegian composition became rather foreign in character. About 20 years ago, however, a new feeling for the home-grown material was awakened. Composers recognized the truth contained in the words the poet Wergeland cried out to his colleagues: "It is our duty to give the people ornaments hammered out of the language we have received from the people." The musical mother-tongue again began to exert an influence. One of the reasons for this revival is perhaps a changed view of the peculiar character of the folk-tunes, more especially as this has become apparent in recent notations. The somewhat irregular, tonally and rhythmically sovereign style has aroused the attention of investigators. The folk-tune is no longer regarded as



*The «stave-church» at Borgund was built in the 12th century.*





mainly material for kind adaptation by a superior classical music. It is a complete little work of art in itself. But its spiritual content becomes for the attentive composer a new source of inspiration.

The works which have appeared in recent years offer, precisely with their fellowship with the deepest in Norwegian minds, something really new. Formed with increasing technical sureness, especially in the orchestral part, several of these distinctive works will not only satisfy the dormant musical needs of Norwegians, but will also be capable of evoking a response in other musical communities.

In this brief survey there is not space to single out special names within this young phalanx. But one single name ought, nevertheless, to be mentioned, because his musical language is so characteristic that at present he is alone in using it in our country. It is Fartein Valen (born 1887), who finds expression for his musical ideas in so-called atonality. Independently of Schönberg—he used the style before the latter—Valen has produced in this technique a series of works of exalted beauty and marked by his deeply searching spirit.

Our executive music has rejoiced in gifted representatives ever since our violin-genius Ole Bull astonished the world. A magnificent pianist was Edmund Neupert (1842—88), who worked in America during the last years of his life. Other notabilities among the pianists are Erika Nissen (1845—1903), Agathe Backer Grøndahl (1847—1907), and Martin Knutzen (1863—1909). Among the living are a number of talented musicians, of whom some are already known far beyond the borders of Norway. The group of singers includes opera stars who have appeared on foreign stages both in the Old and in the New World. Of the great ones who are dead may be mentioned Amunda Kolderup (1846—82), Gina Oselio (1858—1937) and Ellen Gulbrandson (1863—1944).

One of our great singers found his field of work in Norway. This is the conductor and composer Thorvald Lammers (1841—1922), in his time the most eminent interpreter of the vigorously flourishing Norwegian romance. He performed a national service by travelling all over the country as a herald of the Norwegian *kjempevis* (ballads).

Now that we are recovering from the war there is every indication that both creative and executive music in our country is on the threshold of a new golden age.

# THE INDUSTRIES OF NORWAY

By  
GUNNAR JAHN

Fundamentally the economy of every country is determined by its geographical situation, by its natural conditions for human settlement and by the inhabitants living there. Norway, extending from 57° 57' to 71° 11' North, is in the first place a straggling country, situated far to the North, with short summers and long winters. In a straight line the distance from South to North is 1090 miles, that is to say about as far as from her most southerly point to Rome. At the same time the country is narrow, in some places only a few kilometres wide. Even in the south the country is still narrow, in proportion to its length. But because the Gulf Stream carries temperate water up along the coast, the climate is much milder than would be expected from the country's extreme northern location. This advantage Norway shares with large parts of Western Europe. Her coast is very long. Not counting the numerous fjords it measures 2125 miles. The land-area is 126,000 sq. miles, which is large compared to many other European countries. Apart from Russia, only France, Germany, Spain, Sweden and Finland are larger than Norway. But of this area about three quarters is mountainous and barren. Only 3 % is cultivated ground and 21 % forest land. And this great area is occupied by only 3 million people.

These people found their livelihood first and foremost by agriculture, fishery and navigation. The first of these occupations is not peculiar to Norway, but the other two, determined as they are by the nature and situation of the country, have continued to be a fundamental part of the economic life of the country. It was only in the course of time that the forests became used for other purposes

than supplying material for house building and fuel. The demand for timber began to come in from abroad, and gradually, on the basis of this raw material, one of Norway's chief export industries has been created. It started with the export of logs and timber; then followed wood pulp and paper; and presumably the next stage will be exports of new products originating from wood.

Fishing, too, originally a means of procuring food, soon developed into an export industry, and in our own century the tendency has been to let a large part of the catch undergo an industrial process, thereby laying the foundation for another branch of our industry.

Mining, which is also one of Norway's natural resources, assumed some importance as early as the 17th and 18th centuries, at which time this industry was mainly based on smelting with charcoal. More recently mining has chiefly been based on pyrites and cruder iron ores which have been exported in semi-refined condition. The latest addition to the economic foundation of Norway is utilisation of the power of our waterfalls. It was not until the turn of the century that this source of energy was exploited for new industries and already it has provided the basis for an electro-chemical and electro-metallurgical industry of importance.

Norwegian industries are thus more or less based on a natural foundation which has either supplied the raw material for further production or has been a source of energy which has attracted raw material from other places. The position is different in the case of shipping, the development of which has been due to the situation of the country and to its long coast where the sea has been the only means of communication. At an early time these conditions gave rise to navigation which has gradually grown into one of our most important economic resources.

On the background of what has been said some figures may help to make the picture clearer.

In 1930 29.9 % of the population lived by agriculture, dairy-farming and forestry, 7 % from fishing, catching and hunting, 27.6 % from mining and manufacturing industries, 19.7 % from trade and transport, 5.5 % from artistic and professional work and the rest from other means of subsistence, mostly from private means, pensions



and poor relief. In the light of statistics from other European countries these figures indicate that Norway is one of those countries which are on the verge of becoming wholly industrialized. In this respect it is in about the same position as Denmark and Sweden, whereas such countries as Belgium, England and Wales, Switzerland, Germany and the U. S. A. must be regarded as completely industrialized, while Finland, Italy and the rest of south and east Europe are more distinctly agricultural countries.

People coming to Norway for the first time and travelling about the country, may get the impression that there is nothing but farming for the eye to see. There is little else but farms within range of vision. But such is bound to be the case in a far-stretched country like Norway, where isolated farms have been the usual form of settlement from ancient times, where towns are few and small, and where villages do not exist.

Farming is a very important industry in Norway, not only because it engages a very considerable element of the population or because it forms the basis of the settlement of the country, but also because it is the chief source of sustenance of the people. Norwegian farming is based on very small units. Even what we call farms would, according to European standards, be called small-holdings. Of all farming units 45 % consist of small-holdings, cultivating an average area of 4 acres, 55 % are real farms with an average cultivated area of 18 acres and are the most important from an agricultural point of view, representing 83 % of the cultivated land and 78 % of the total stock of domestic animals.

These small farms have quite a large production per acre both of vegetable and animal products. This is partly due to the untilled ground which yields a considerable addition to the maintenance of the live-stock. 20 % of all fodder comes from untilled ground.

Live-stock is the most important branch of Norwegian farming and accounts in value for three quarters of its total production.

The production of farm products does not cover the needs of the Norwegian population. Thus of cereals about 40 % must be imported, and of fodder about 15 %. The latter article has laid the basis for such a great increase in animal produce that after satisfying the home demand there was even a surplus for export.

In spite of the farms being small and mostly run by family labour—less than 20 % of the working days being done by hired workers—the standard of living is relatively high. One reason for this is that a great number of the farmers have incomes derived from other sources than farming. The origin of most of this subsidiary income is fishing in the coastal districts and forestry in the interior of the country. A very large part of the forests, approximately 70 %, is owned by the farmers. A comparatively new source of income for farmers is the breeding of foxes, mostly in silver fox farms, which are run in conjunction with ordinary farming. Just before the war the number of silver foxes was 500,000, and skins exported brought in 30 million kroner.

As already mentioned, the forests are an important source of raw materials in Norway. Although only about 23 % of the whole area consists of forests and although this area is not very large compared, for example, to that of Sweden and Finland, it provides the basis for a considerable export industry. Most of the forest area, about 70 %, consists of coniferous trees, pine and fir, and this is the most important part from an economic point of view. The deciduous trees, mostly birch, have their greatest importance as fuel on the farms. The largest forest areas are in the south-eastern part of the country and around the Trondheim fjord. On the west coast the forests were exhausted centuries ago, and although much has been done in the way of replanting it will be a long time before they are restored. In any case they will never attain the same importance as those in East Norway, because the natural conditions with steep mountains and short slopes do not provide sufficient open space for afforestation. In a northern country like Norway the tree line lies low. It reaches 3000 feet in the interior of East Norway but falls considerably to the West and North. A very large part of the land is above the tree line.

Timber-processing begins, as in all other countries, at the saw-mill, and for Norway the export of saw-mill products played a considerable part during the 19th century. The export of these products is now small. It is the wood-pulp, cellulose and paper industries which make the chief demand on the forests. As a result of this there has been a change in forest-culture—the chief emphasis now

longer being laid on timber for sawing but on timber of other dimensions. Moreover the period of rotation has thereby become shorter.

The third important source of raw materials has from olden times been the fisheries. It has in the main been a seasonal trade, based on the great incursions of fish to the coast at certain times of the year. The chief kinds of fish are cod and herring, the cod mainly in the northern part of the country, the herring all along the coast, with the main weight round about the south-west. In consequence of its seasonal character fishing has been carried on from very early times in conjunction with farming. The small farmers turned their hands to fishing when the fish drew near to the coast. The cod-fishing in the Lofotens from January to March is characteristic. It is then that the cod approaches the coast in order to spawn. The main herring fisheries have also for a long time been carried on in the winter and spring, when the herring comes right up to the coast. Fishing was originally carried on from small open boats, but in the present century these have to a great extent been replaced by smacks equipped with a motor. The fishing gear has gradually been modernized, but trawling has not yet been introduced into the Norwegian fisheries, although these are no longer so distinctly seasonal as before. In certain parts of Norway, especially in Møre and in North Norway, the fishermen sail out to the great fishing banks and operate there from smacks. In course of time other kinds of fish, such as coalfish, haddock, halibut, flounder and, in the south, also mackerel, have assumed some importance, and as several of these species are caught at other seasons of the year than those for cod and herring, fishing is in part non-seasonal and we have secured a larger proportion of professional fishermen, who make this their sole source of livelihood. More fish is brought ashore in Norway than in any other European country, and there has always been a large surplus for export. Formerly most of the fish was exported in the form of salted herring, klip-fish or dried fish; but the tendency has been towards the export of fresh fish,—at first iced herring, then frozen cod and fish-products which have been industrially processed. In this connection the canning industry is the most important. Its chief export product has been brisling preserved in oil. In addition to this a considerable industry has developed based on

the production of herring-meal and herring oil. The production of fish-fillets in connection with modern fishing methods had commenced before the war, when great developments were impeding in this branch.

Besides fishing, sealing and whaling in the Arctic and Antarctic are most important. Sealing has been closely associated with certain towns in North Norway and some in South Norway, but its importance is not so great as before. Before the war the proceeds amounted to about 2 million kroner annually.

Whaling is in an entirely different position. Modern whaling was started in 1868 and has gradually developed into a very large industry. Whaling has been carried on in all the oceans and everywhere there has been a predominant Norwegian element, for although other nations have taken part, and English companies have had a considerable share in the catch, their operations have largely been carried on with the help of Norwegian gunners and Norwegian crews, and the methods of whaling are based on Norwegian inventions. In this century catching in the Antarctic has gradually taken first place. The proceeds have varied a great deal. In recent years they have lain between 60 and 70 million kroner. This form of whaling is carried on by relatively large companies with quite a considerable capital, concentrated in three small towns in south-east Norway, where most of the gunners and crews are also recruited.

But although Norwegian whaling is an important industry, Norway is better known as a seafaring nation. All through the latter part of the 19th century Norway's merchant marine was very large even judged by international standards. In our century an enormous conversion has taken place. Sailing ships have disappeared; the dominant type now is the motor ship, and the average size of the ships has increased. During the first world war Norway lost about half her fleet, but in the intervening period the fleet was more than built up again; at the outbreak of the second world war it was twice as large as before the first war. In 1939 the Norwegian fleet was 4.8 million gross registered tons, fourth in size after Great Britain, the U. S. A. and Japan, and at that time it was a very modern fleet. No other country possessed so many new ships. As an illustration it may be mentioned that Norway had 3 million gross tons of motor

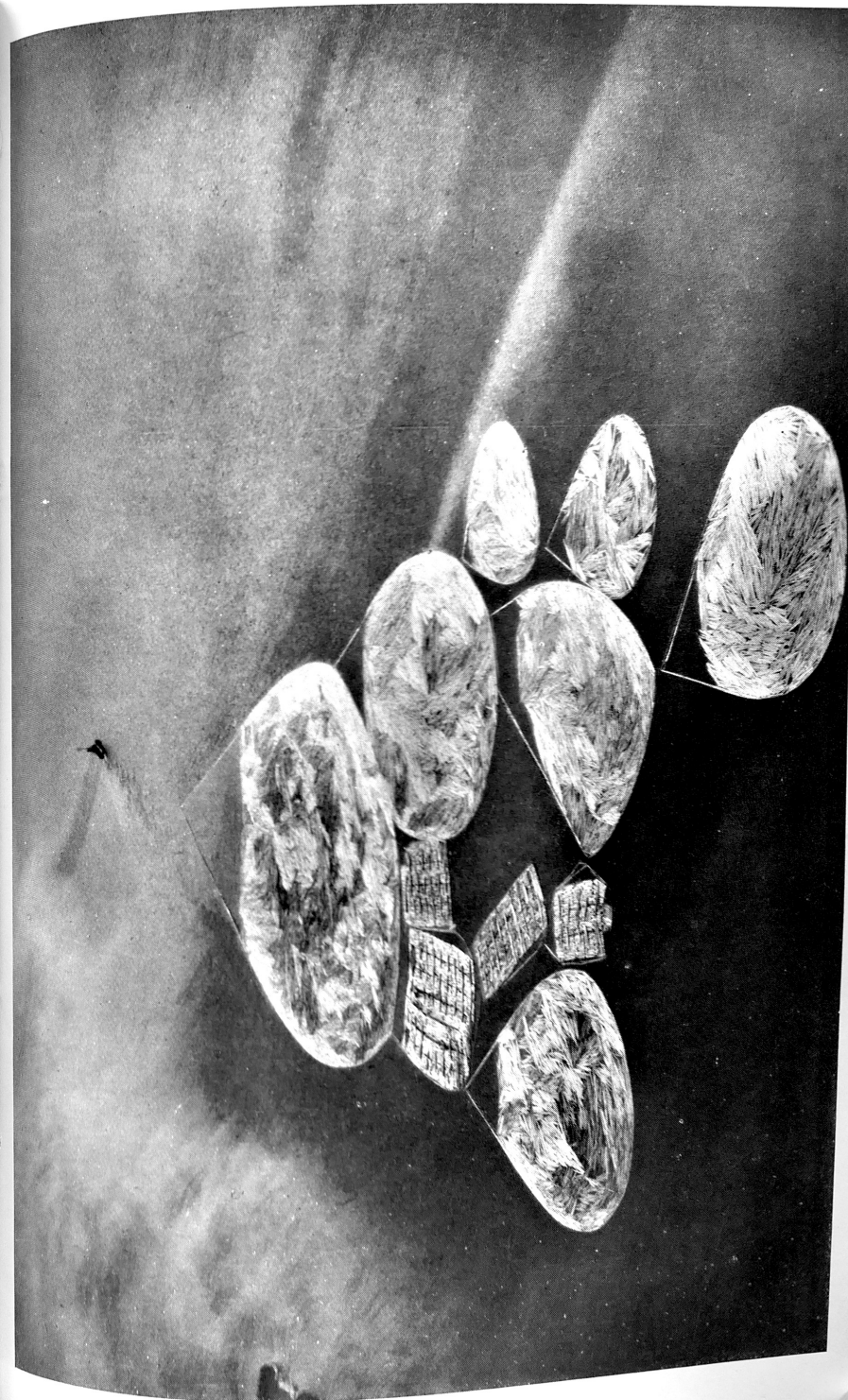


ships, Great Britain 5 million and Japan 1.6 million, and of tankers Norway had 2.1 million gross tons, Great Britain 3.2 million and the U. S. A. 2.8 million. As Norway has only 3 million inhabitants it is obvious that such a large fleet cannot have its economic basis in transport to and from the home country. A very substantial part of the fleet is therefore engaged in traffic between foreign countries, partly as tramping vessels and partly as liners, the latter gradually increasing in importance.

To Norway herself the earnings of the fleet have been very important. They have contributed more than anything else to cover the deficit in our trade balance and have made it possible to raise the standard of living to the high level attained before the war.

The mining and manufacturing industries, which employ as many people as agriculture, are not of long standing in Norway. Up to the middle of the last century their importance was relatively modest, but since then, and especially in the present century, it has become one of the main economic activities. But even so the majority of the factories are small in size. Out of 31,000 plants in 1936 only 1000 employed more than 50 workers, but these 1000 employed one-half of the total number of workers and accounted for about 60 % of the total output value.

We have already mentioned the kind of raw materials the country itself provides for industry. First and foremost there are the forests, on which are based very considerable wood-working industries. On the fisheries a fairly large canning industry has been built up, besides the herring oil and herring meal industry. And on the basis of the water-power, of which Norway possesses more in proportion to her population than any other country in the world, quite a considerable electro-chemical and electro-metallurgical industry has grown up. The latter consists of large factories, but a good proportion of the metallurgical industry bases its production on the import of raw materials or semi-manufactured articles. Its chief products are aluminium, zinc, nickel and ferro-alloys. Most of our mining products are not completely refined in Norway. Iron ore is exported mainly in the form of raw ore or of briquettes. Pyrites was formerly exported in crude form, but in recent times it has been treated industrially, so that Norway has become quite a considerable pro-



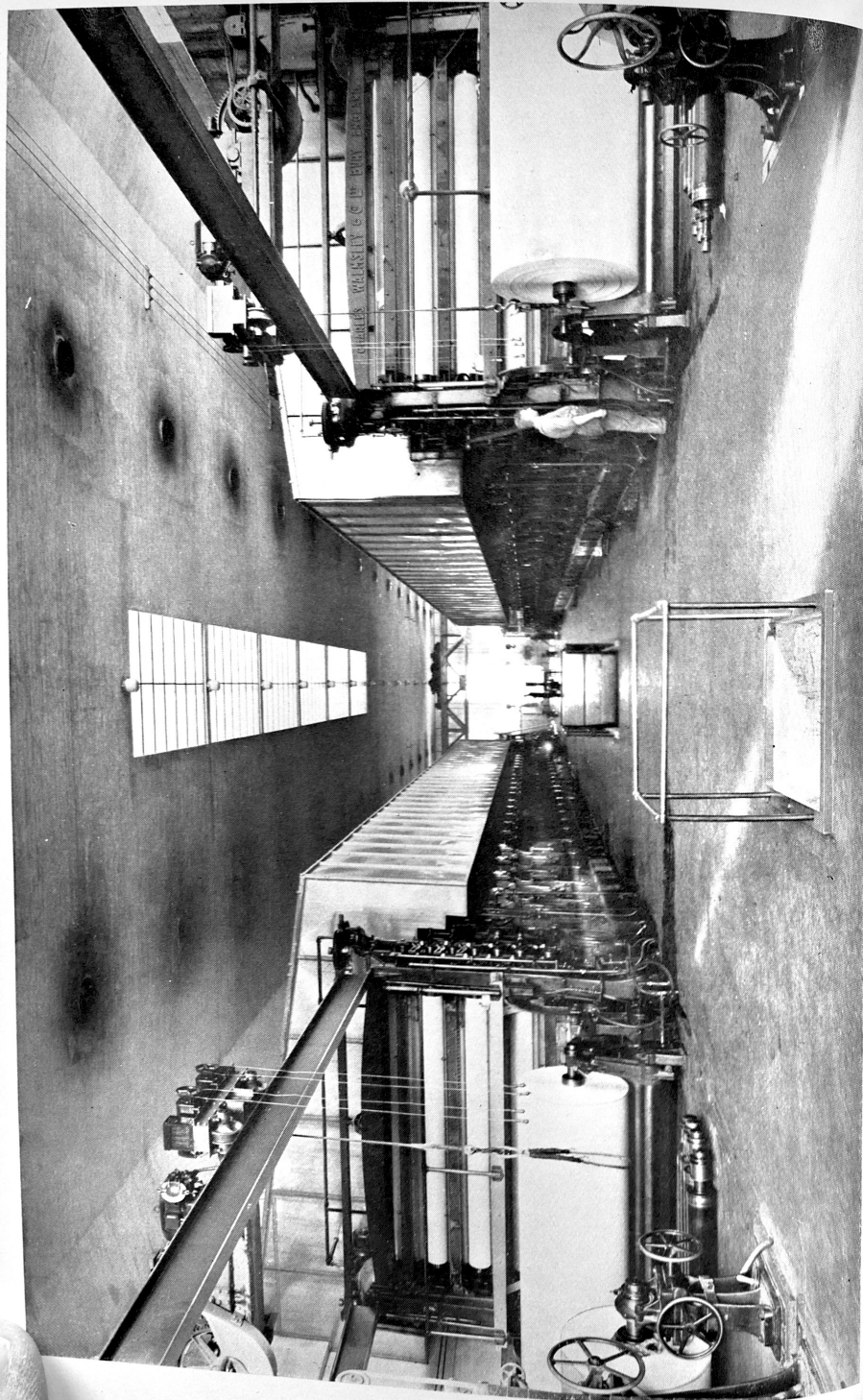


*Stock-fish drying—a typical scene in the Lofotens.*



*The mountain farmer.*





ducer of sulphur. Copper has been exported as raw copper. The other industries have to rely to a great extent on imported materials. This is the case, for instance, with the engineering and textile industries, and with most of our leather and rubber industries. Other branches of industry carry the products of Norwegian factories a stage further, as for instance the clothing industry which derives its materials from the textile industry.

The greatest handicap to industrial development is Norway's lack of coal, for although there is an ample supply of electric power this cannot wholly take the place of coal. Nevertheless, Norwegian industry has enjoyed a very great development, and its importance is increasing. Its contribution to the national income has risen steadily. As a further characteristic of Norwegian industry it may be mentioned that about 25 % of the whole industrial output is exported, the remainder being used for domestic consumption. The total value is divided about equally between consumer goods and capital goods.

In Norway's economy, foreign trade is of the greatest importance. There are very few countries in which the foreign trade per inhabitant is so large as in Norway, but we have always imported more than we have exported. This import surplus has to a large extent been covered by the income derived from the shipping and whaling industries and the tourist traffic. In the last 7 years before the war these items were so big that the balance of payments provided a surplus which could be used for paying off our foreign debts. These were incurred by Norway during the last 100 years owing to the necessity of importing capital for building up our industries.

In course of time the nature of the imports has varied greatly. Up to the first World War more than half the imported goods were intended for consumption. At the outbreak of the second World War less than one third of the imports were consumer goods. The remainder consisted of raw materials or articles for further treatment. The composition of the exports has also changed. Before the first World War 71 % was derived from the products of forestry, fishing and catching. Just before this war the share of these industries had fallen to 43 %. In compensation the export of products derived from mining or other forms of metal-refining had risen from 12 %

to 26 %, and products from "other branches of industry" from 5 % to 20 %. This reflects a very intense industrial development, which has had the effect that the export of raw materials has relatively declined.

In order to give a total impression of the structure of Norway's economy it may be stated that in the year 1939 the net real income of all economic activity proper was 3,458 million kroner. Of this sum 364 million kroner fell to agriculture, 101 million kroner to forestry and 36 million kroner to catching, or to these three industries together 501 million kroner. Mining and manufacturing industries alone had in the same year a net real income of 1,760 million kroner, transport as a whole 626 million kroner, and commerce as a whole 571 million kroner.

Judging by these figures it would seem that the three first-mentioned industries give a very small real income compared with the others, and this is to a certain extent correct, because it is manufacturing, with its large capital investment, transport and trading which make the goods useful for the consumer and thereby greatly increase the value of the products. The figures do not of course give any impression of the standard of living of the individual persons engaged in the industries, as many of them derive their income from different sources.

As in other countries the war has left deep marks on industrial and economic life in Norway. Several of our small towns were completely destroyed and the northern part of the country laid waste when the Germans withdrew under the Russian advance in 1944. But equally important is the fact that a great deal of our productive equipment and consumes' goods were not maintained during the war. All this has had an influence on the productive capacity of our industries, even if it cannot be said that any fundamental structural changes have been caused by the war.

The effects of the war are reflected in the fact that on the cessation of hostilities our real capital had been reduced by 21 %. During the post-war period our efforts have been concentrated on rebuilding what had been destroyed in the war and on extending our industrial production to new fields. This has resulted in certain dislocations between the various branches of Norwegian industry; This can best

be characterised by pointing out that a larger proportion of people than before gain their livelihood in the manufacturing industry generally, whereas the agricultural population has been reduced in numbers. It is too early to say to what extent this will result in a change in the structure of Norwegian industrial life.

Certain calculations show that we are half-way towards restoring the losses suffered by our country during the war. Most progress has been done in rebuilding the merchant fleet, which was reduced by about one half during the war. In 1939 the size of the fleet was 4.9 million g.r.t., at the end of the war it was 2.8 million g.r.t. and now, in 1948, it has reached 4.1 million g.r.t.

As a result of our rehabilitation efforts total production has reached a fairly high level. In the first place this applies to industrial production, which is now 24 % higher than before the war. This high level is mainly due to the development of the industries working for the domestic market. Production in these industries is over 40 % higher than before the war, while the export industries are still about 10 % behind the pre-war level.

While industrial production has reached a high level, we have not yet succeeded in bringing agricultural production up to the same level as before the war. Figures for livestock are still considerably lower than they used to be. In consequence, the production of meat and pork is considerably below the pre-war level. Nor has the yield of milk quite reached the level of the last pre-war years. The same applies to the grain crop, and although certain products, such as potatoes, have enjoyed record harvests during the last few years, agricultural production generally speaking is lower than it used to be.

In such a period of very heavy investments it goes without saying that consumption and the standard of living cannot at the same time be raised to their pre-war level, and it will take time to reach that level.

As already mentioned, foreign trade plays a very important part in Norwegian economy. It has been a characteristic feature of the economy of this country during the last part of the nineteenth and a large part of the twentieth century that we have had a so-called unfavourable balance of payments, i.e. we have been a capital-



importing country. This shows that, in order to expand industrial activities, we have been dependent on foreign capital.

Since the war capital requirements have naturally been larger than before. Thanks to our shipping industry funds were accumulated from freights and insurance money during the war, so that at the end of the war our total holdings of foreign currency were over 1,000 million kr. On January 1st, 1948, on the other hand, we had a net debt to foreign countries of over 500 million kr. This shows that during the first two years we have had a deficit on our balance of payments of 1,500 million kr. As this has not been sufficient to build up our productive equipment, it will also be necessary to provide foreign capital in the years to come. By means of the aid that we shall receive under the Marshall plan, it is probable that the major part of our extraordinary capital requirements during the next years will be met, and it is hoped that in 1952—53 the balance of payments will have been restored to a state that has been normal for this country. It must be anticipated that the picture of our economic activities will undergo certain changes during this period, changes which cannot today be expressed in figures.

## NORWEGIAN SHIPPING

*By*

ODD-LEIF SKUNDBERG

The nature of their country and its geographical position made the early Norsemen fearless seafarers. Right from the country's early days as a maritime power—the three to four hundred years which followed the first of the Viking expeditions in the 9th century—shipping has had a bearing upon Norway's economy, upon her culture and upon her general outlook. This is equally true of modern Norway. There has been industrial expansion, it is true, but the development of shipping continues to play a predominant role. Possibly this is due to the fact that, far from being just a business in which ship-owners and sailors are engaged, shipping in Norway is a national undertaking—it is the facade which Norway presents to the outer world. For generations Norwegian ships have provided—as they do to this day—a cultural and commercial link between the various countries. It is not to be wondered at, therefore, that to most foreigners Norwegians and shipping have become synonymous, justifying the proud title of Norway, a Nation of Seafarers. Notwithstanding her very old tradition in this field, however, it was not until about the middle of last century that Norway's shipping assumed international proportions and we became the world's carriers. In 1880 we were third among shipping nations of the world, with some 1.4 million gross tons—mostly in sail.

In the second half of the 19th century the foundations were laid for a number of specialised trades which came to play an important part both for Norwegian ship-owners and for the foreign groups who availed themselves of Norwegian shipping services. It is worth mentioning in this connection that it was a Norwegian skipper who, 70 years ago, with the active co-operation of his owner, experimented

with and carried into effect the tanker system, which forms the foundation of the modern transportation of oil. The tanker trade is thus an old Norwegian sphere.

In the fruit trade Norwegian vessels participated from the beginning, inaugurating the classic banana trade between the West Indies and the U. S. A.'s east coast in the 1880's. Round about the turn of the century and the years immediately following, a number of specialised vessels were built to Norwegian order, and largely chartered to American fruit companies.

The transition from sail to steam involved sacrifices which strained the economic resources of a small and relatively poor country, with the result that at the end of the 19th century the Norwegian Merchant fleet had fallen behind somewhat in the international development of shipping. But from the beginning of the 20th century and up to the first world war, Norwegian shipping again picked up, and by 1914 Norway ranked fourth among the seafaring nations—with Great Britain, the U. S. A. and Germany in the first three places.

At this time Norwegian owners also concentrated more on regular overseas liner trade, pioneered by the introduction of the first Norwegian America Line as far back as in the 1870's.

The first World War, however, called a temporary halt in the expansion of Norwegian shipping. More than 2000 Norwegian seamen lost their lives and about 1·24 million gross tons, comprising 50 % of our fleet at the commencement of the war, went to the bottom. This was a greater pro rata loss than that sustained by any other nation—even among the actual combatants. Norway, in fact, contributed her fair share in shortening the war and in bringing ultimate victory to the Allies.

The breakdown of the market in the spring of 1920 brought about a change from free competition to protectionism in international shipping—a policy which particularly affected Norwegian shipping interests. In addition, running costs for Norwegian ships increased considerably, as a result of a number of comprehensive social developments which took place in rapid succession in Norway. In fact, both during and immediately after the first World War, Norway took the lead in social improvements and development, and this made

its influence felt also in the field of shipping. Thus two-berth cabins were introduced in all Norwegian vessels as early as in 1917, and provisions of various kinds were made to safeguard the interests of sailors. In order to avoid stagnation Norwegian owners now found it expedient to seek new avenues for their shipping. The solution to this complicated problem was found in a complete reversal of their early shipping policy: from cheap trading and widespread operations on all seas they turned to quality trading, specialising on particular types of ships and markets. "Speed and Service" then became the Norwegian owners' motto.

In the two decades between the first and second world wars the Norwegian merchant fleet was brought up to 4·8 million gross tons, and by 1939 Norway had regained her pre-1914 position as fourth among the maritime nations of the world.

Parallel with the rapid development made during the 1930's extensive modernisation took place, with the adoption of motor vessels instead of steamers. Whereas in 1930 the motor-driven ships constituted about  $\frac{1}{3}$  of the total tonnage, this category had grown to about  $\frac{2}{3}$  by 1939. One quarter of the fleet comprised ships less than five years old, while just under one half of the fleet was less than 10 years old.

This tendency to specialise, which was so characteristic of the policy of Norwegian owners in the period between the two wars, strongly manifested itself in their old fields of operation, such as in the tanker and fruit trades. Thus in 1940 the tanker fleet had reached 2·1 million gross tons, or about 45 % of the entire Norwegian merchant navy.

In the fruit trade it was particularly the Mediterranean countries which attracted Norwegian shipping. It is calculated that about a quarter of the shipments of oranges from Southern Spain were transported, year after year, in Norwegian ships, and this proportion was at least as great in the corresponding and rapidly increasing traffic from Palestine. Thus Norwegian owners had a solid foundation on which, in the 1930's, they commenced to build a number of fast ships fitted with modern refrigeration for the transport of easily perishable goods.

In the liner trade, too, Norwegian owners were particularly



concerned with technical developments and put a number of newly built motor-vessels into service in routes which in 1940 literally girdled the earth. Norwegian ships sailing in regular liner trade on foreign ports comprised 1.06 million gross tons—that is to say about a quarter of the total Norwegian tonnage sailing in foreign waters.

This development was due solely to the initiative of the ship-owners, as Norwegian shipping, far from enjoying any form of State subsidy, was, like all forms of industrial undertaking, subject to heavy taxation. In a report on the shipping policy of various countries "The United States Maritime Commission" stated in 1937:

"The Norwegian Government regards shipping as a source of tax revenue rather than as an industry needing extensive protection". Furthermore in 1939 the British "Imperial Shipping Committee" made the following comment:

"Norwegian wages are generally on the same level as British and there does not appear to be any sound reason for success in competition except efficiency."

The Norwegian merchant fleet's influence on Norway's economy may possibly best be illustrated by the fact that, between the two wars, the fleet contributed an average of 30 % to the payment of imports, or about 10 % of the national income. During favourable years net freight earnings were about 450 million kroner, or about 40 per cent of the total value of imports.

With a bare 3 million inhabitants Norway naturally requires only a small part of the fleet for her own use. Thus, before the last war more than 80 % of the merchant navy was engaged in trading solely between foreign ports, some 15 % sailed between foreign and Norwegian ports, while the balance was distributed between local coastal trade and the whaling industry.

When Norway was occupied by the Germans on 9th April 1940, some 80 % of the fleet, more than 4 million gross tons—of which 2 million g.r.t. were tankers—were beyond German-controlled waters. And of these not a single ship failed to seek an Allied port.

In co-operation with the Norwegian Government the shipowners set up in April 1940 an organisation to operate this fleet—The Norwegian Shipping and Trade Mission, usually known as "Nortra-ship",—with its head office in London.



*Roald Amundsen photographed at the South Pole,  
reached on 14th Dec. 1911.*





During the war Norwegian sailors renewed and strengthened the reputation gained in the first world conflict. Norwegian vessels participated in all major amphibian actions—thus more than 50 Norwegian vessels took part in the Channel transports during the invasion of Normandy in 1944, and in the critical period during the Battle of Britain some 40 % of Britain's vital oil supplies crossed the ocean in Norwegian tankers.

But this contribution to the war effort entailed heavy sacrifices: of the 30,000 Norwegian sailors in Allied service some 3,000 lost their lives, and about 2·4 million g.r.t.—half the tonnage before the German invasion of Norway—was sunk as a result of enemy action.

Admiral E. S. Land, Chairman of the U. S. Maritime Commission, stated some time during the war that the Norwegian merchant navy's contribution was worth more than one million soldiers, and a leading British statesman contended that in the Battle of the Atlantic the Norwegian tankers played as great a part as the Spitfires in the Battle of Britain.

By the end of the war Norway's merchant fleet was reduced to about 2·7 million gross tons. While Norway prior to the war had more than 7 % of the world's tonnage—almost exactly the same proportion as some 60—70 years earlier—it was now down to a bare 4 %.

In view of the vital importance to Norway of maintaining the great assets, represented by her able and well-trained seamen, and her regular well-established lines with markets all over the globe, the rebuilding of the merchant fleet has enjoyed high priority in the reconstruction programme of Norway. With the postwar shortage of labour the shipping industry, furthermore, offers a definite advantage, in that it yields a relatively large revenue in relation to the number of people employed.

During the reconstruction of the fleet Norwegian owners have been confronted with a number of problems of rather extraordinary nature: the lack of foreign currency has prevented the placing of contracts which otherwise would have been in every way desirable, while the shipyards have had great difficulty in finding skilled labour and materials.

In spite of much delay, which in some instances has caused exten-



sive changes in original plans, the Norwegian merchant fleet had reached about 4.2 million g.r.t. on 1st July 1948.

A closer study of the picture will, however, reveal features which are not at first apparent.

It will be noted, for instance, that Norway still has far to go to reach her prewar tonnage. Had the war not come her merchant fleet—including contracts placed before the outbreak of war—would have passed the 5 million mark at the end of 1940. Today,  $3\frac{1}{2}$  years after the cessation of hostilities, the reconstruction of the Norwegian merchant fleet has reached a level which is about 20 % below the calculated tonnage 7—8 years ago.

An analysis of the composition of the fleet today shows that part of the tonnage acquired after the war must be regarded as of an emergency character, for use during a transition period. Several of these ships have been bought by Norwegian liner companies whose fleets were reduced by fifty per cent during the war. Contracts placed after the war required several years to be completed. In the meantime, however, it was of vital importance for the companies to resume their lines, which represented important assets to the country. Thus the surplus tonnage of other countries became welcome substitutes for their most pressing needs.

As per September 1948 tonnage under construction or contracted for by Norwegian owners at foreign and domestic yards amounted to about 2.5 million g.r.t. Of the "newbuilding" contracts some 40 per cent were placed at Swedish yards, fully 30 per cent at British and about 14 per cent with Norwegian yards. Some contracts have also been placed in Denmark, Holland, Belgium, Italy and Japan.

Even though the percentage of contracts placed at Norwegian yards is relatively small, these yards will be working at full capacity for 2 to 5 years, their output being far from sufficient to satisfy even a normal flow of "newbuildings". In addition the present repair programme is far in excess of normal both for the merchant and the whaling fleet.

More than  $\frac{2}{3}$  of the "newbuilding" contracts are tankers. Of these contracts as many as 83 per cent have been placed in U.K. and Sweden with somewhat over 40 per cent in each country.

The new ships are expected to be delivered in the years 1948 to 1952. This does not, however, mean that the fleet will increase proportionately during the same period. Considerable delays, due to lack of labour at the yards as well as shortage of steel, must be taken into consideration. Besides, such delays are cumulative. When a "newbuilding" remains on the stocks longer than planned, the completion of the next vessel will be retarded already before its keel is laid.

One must also take into account the extraordinary decrease both in respect of war built tonnage and of older ships, which owing to then wear and tear of war conditions must be replaced sooner than normal. Further, one must consider normal decrease due to loss of vessels and sales of older ships to foreign countries. Thus one finds that the "newbuilding" programme mentioned above will barely suffice to enable the fleet to reach and maintain its prewar standard.

It will therefore be necessary to place yet more contracts if Norway is to have any hope of bringing its fleet up to prewar standards during the next 3—4 years. Norwegian owners are primarily intent upon the qualitative reconstruction of the merchant fleet—well aware of the fact that Norway's competitive power in the international freight market is due to the fleet's quality rather than size.

The tempo of reconstruction of the Norwegian fleet has been considerably slower than that of other shipping nations. Some of these have already passed their prewar tonnage level and others will reach this goal sooner than Norway. As a matter of fact, Norwegian owners will, relatively speaking, lag behind their foreign competitors even after the completion of the present "newbuilding" programme. Between 1940—1950 the Norwegian fleet will not show any expansion—a regrettable fact never experienced in any other decade during the last hundred years. From 1920—1930 the fleet increased by 60 per cent or an average of nearly 150,000 g.r.t. per annum, and between 1930 and 1939 by 25 per cent or more than 100,000 g.r.t. per annum. Parallel with this rapid expansion came the conversion to faster and more efficient types of vessels. Whereas in 1920 a mere 8 per cent of the Norwegian tonnage consisted of motor ships, the percentage in 1939 was 66. Such development

would not have been possible were it not that shipping is a natural element for the Norwegian people.

During the reconstruction the owners have resumed the policy embarked upon between the two world wars: qualitative service and specialized ships and trades. As per 1st July 1948 the Norwegian tanker tonnage had reached about 1.7 million g.r.t.—representing some 40 per cent of the total fleet. For the next 3—4 years, however, the tanker group will show relatively a much higher increase than the rest of the fleet. The dry cargo fleet was made up of some 2.5 mill. g.r.t.—of which 925,000 g.r.t. were liners. The rest of the dry cargo tonnage were small tramp ships, refrigerated fruit ships and other special types of vessels.

Of the total tonnage 2.65 million g.r.t., or 63 per cent, were motorized—the rest steam-driven. Thus, no notable change has taken place here since pre-war days.

An analysis of the various categories' age reveals, *inter alia*, that by 1952 more than one third of the Norwegian tanker fleet will be over 20 years old and thus due for normal replacement.

Some 90 per cent of the present day tonnage is engaged on overseas trade, about 7 per cent in coastal traffic and 3 per cent in catcher operations.

A mere 6 per cent of the Norwegian tanker tonnage is engaged in supply service to Norway, as much as 94 per cent carrying oil and oil products for foreign charterers.

Of the liner tonnage some 425,000 g.r.t. touches Norwegian ports, whereas 500,000 g.r.t. are exclusively engaged in liner service between foreign ports. Of the tramp ships just under 15 per cent are employed in trade with Norwegian ports.

Thus, Norway occupies a unique position among shipping nations in that between 70 and 80 per cent of her tonnage is engaged exclusively in trading between foreign ports, her own imports and exports requiring only a fraction of her tonnage. In order to secure continued employment for the major part of the fleet in the sea transport between foreign countries Norwegian owners must, of necessity, be able to offer better or cheaper services—or both in times of sharp competition. Any reduction in these two fundamentals would be to the lasting detriment of Norwegian shipping resulting imme-

diately in a corresponding lowering of the revenue available for the country as a whole. Unless such deterioration could be counteracted through increased revenue from other industries in foreign fields—which would be hardly possible—the result would inevitably be a lowered standard of living for the whole nation.

It follows from this that Norway has always endeavoured with all her might to sponsor the freedom of the seas, and Norwegian owners are the natural opponents of all types of restrictions which tend to curtail normal competition. It is, however, not only in Norway's interests alone, but in the interests of the world community at large, that Norwegian ships should continue to offer cheaper and more effective transport services. The last two wars have shown what a large Norwegian merchant navy means to the maintenance of the democratic principles which have made possible the considerable material and cultural development enjoyed in most countries during the past generations.



## MAIN TRENDS IN NORWEGIAN RESEARCH IN THE PRESENT CENTURY

By

Professor D. A. SEIP

The majority of the generation of scholars and scientists who set their mark on Norwegian research in the last decades of the 19th century were still at work at the beginning of the present century. Men like the philologist *Sophus Bugge*, the historian *Ernst Sars*, the linguist *Johan Storm*, the mathematician *P. L. M. Sylow*, to mention a few, continued their labours and were still publishing important works. Those who were born in the 'fifties and 'sixties, and who had started their work in the 'eighties and 'nineties were then at the height of their powers; many of them were to publish their principal works after the turn of the century.

Have conditions been favourable to the development of new trends in Norwegian research since 1900? Certainly they have, as I shall presently show. But let me make it plain at once that there was no breach of continuity. After the turn of the century Norwegian science continued to work on the same tasks as had engaged the attention of the previous generation. Ever since Norwegian research assumed a distinctive character, the subjects of that research have mainly been the problems set us by our own country and people.

Let us first examine the changes in external circumstances at, and immediately following, the turn of the century. I will first mention the dissolution of the union with Sweden in 1905. In itself this did not make much difference to research; in science and the humanities cooperation with Sweden continued largely in the same manner as before. But "the new working-day" of which there was so much talk, also exerted its influence on research. The generation that grew to manhood in the first decade of the present century

had a feeling that the country was setting us new and special tasks in the field of research as elsewhere.

By a coincidence a new University Act was passed simultaneously with the dissolution of the union. The University secured a more stable leadership with a Rector at its head. The first Rector of the University was the well-known scientist *W. C. Brøgger* who, beside being an eminent scientist, had also previously taken an active part in the government of the University and in the organisation of scientific work in Norway. I may mention that at the close of the 19th century—when *Fridtjof Nansen* returned from his Polar expeditions—Professor Brøgger took the initiative in the creation of the Nansen Fund which has been a great help to scientific research throughout the country during the present century.

When speaking of the part played by Norwegian science in the service of the "new working-day" in Norway, mention should first be made of *Kristian Birkeland*. In the years preceding 1905 he had already made his principal discoveries which led to the development of the Birkeland-Eyde process for the oxidation of the nitrogen in the air. Everybody knows the importance of this process for the development of the nitrate industry not only in Norway but also in the world at large. Here we have striking evidence of the practical economic value of science. Anyone who travelled through the valley of Vestfjorddal in the year 1905 and returned there four or five years later could see the effects of Norwegian research. The Rjukan waterfall had been harnessed, a town had been built where only lonely mountain farms had been before, and an electric railway had replaced the old high-wheeled peasant cart.

Whereas the research work of Birkeland was destined primarily to create new industries in Norway and to stimulate older industries, the scientific work of *Vilhelm Bjerknes* in the present century was to prove of great importance to the old-established industries of our country. His research work in meteorology made possible modern weather-forecasting. Through its instrumentality agriculture, shipping and fishing have been greatly aided by science, not only in our country but throughout the world. Norwegian weather-forecasting methods have served as a model for other countries, and they played

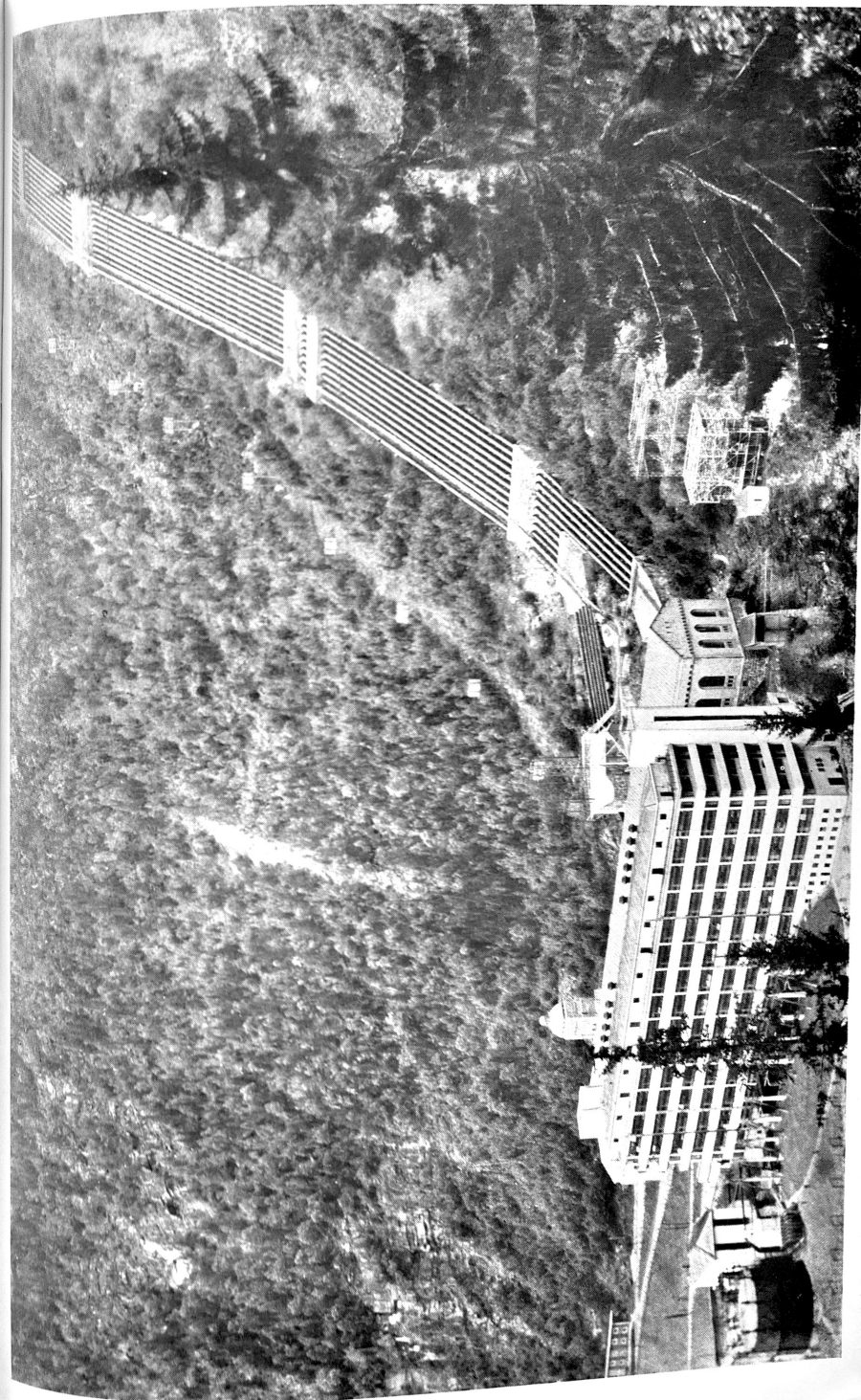
an important part in the timing of the invasion in Normandy in 1944.

A science which has grown out of Norwegian conditions is marine research. This science has flourished in our century and has made its contribution in more ways than one to the "new working-day". The explorations carried out in the Norwegian Sea and in the Atlantic by Nansen, Johan Hjort, Helland-Hansen and others have been of the greatest importance to the Norwegian fisheries and to Norwegian whaling. Norway holds a prominent place in international marine research, and Professor *Johan Hjort*, who died as recently as October 1948, was President of the International Society of Marine Explorers.

In connection with marine research mention should be made of exploration in Spitsbergen and the Polar regions generally, where many branches of Norwegian science—botany, zoology, geology etc.—have cooperated in solving problems of special interest to our country, and at the same time have furnished international research with new material. Norwegian expeditions to the North and South Poles have extended our knowledge of the earth northwards and southwards. It may also be mentioned in this connection that the *Aurora Borealis* has set Norwegian physics a special problem, to which it has devoted much effort, and which it has carried a long way towards solution.

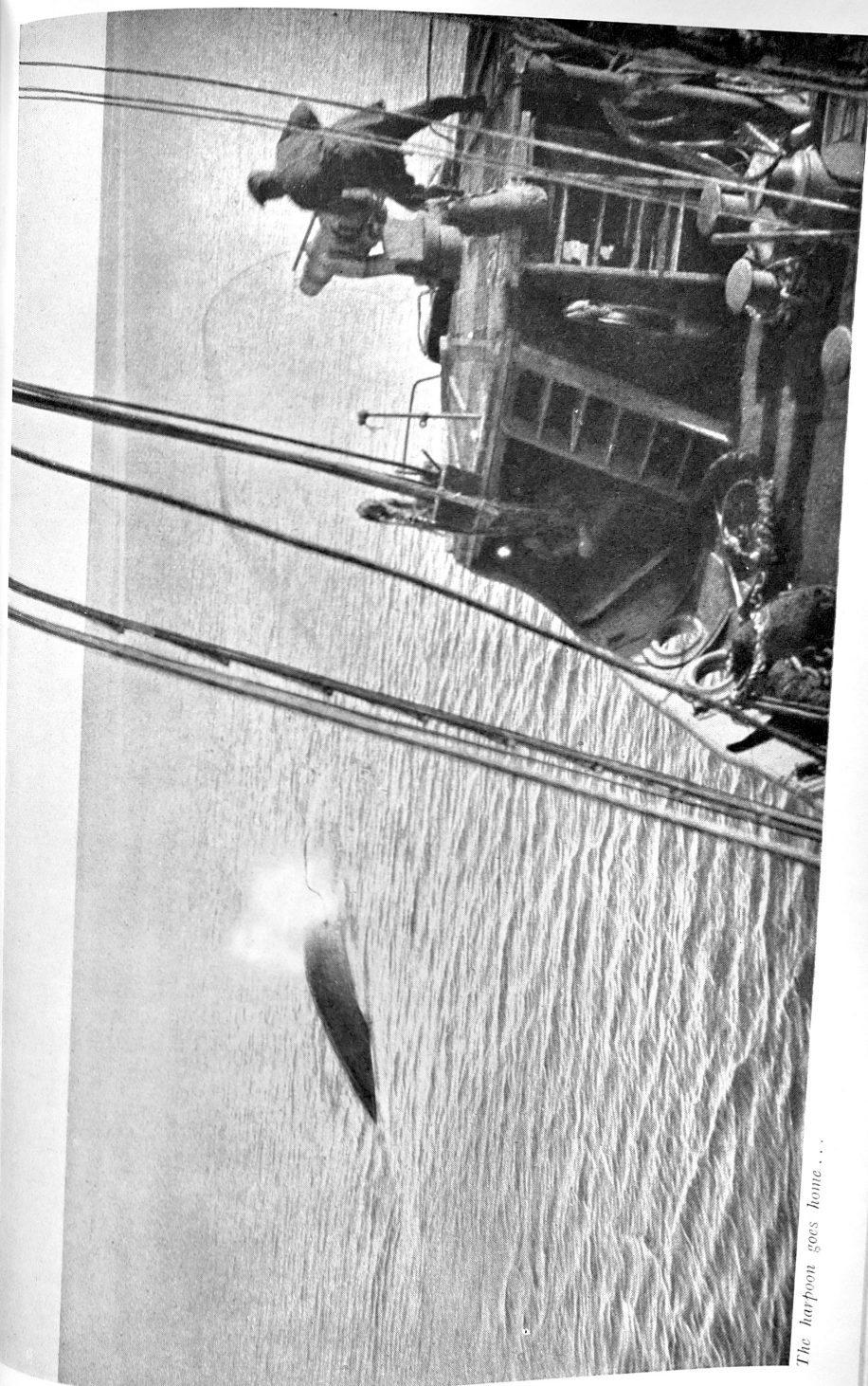
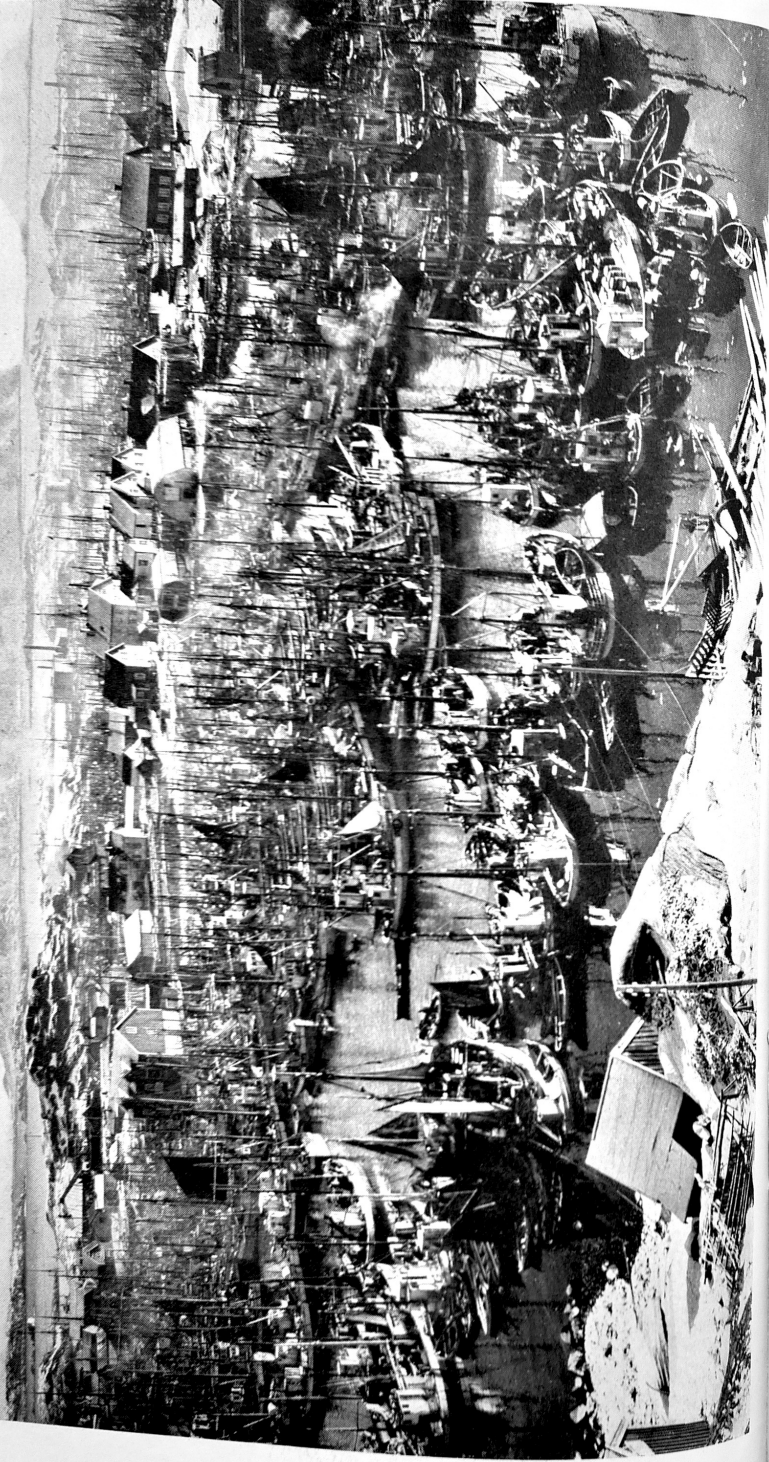
Other natural sciences have also worked upon problems set them by our national conditions, for example mineralogy, geology, geography, botany and zoology. In other sciences Norwegian research has taken an honourable part in the solution of problems upon which scientists have been at work throughout the world, viz. in bacteriology, the laws of heredity, chemistry etc. Bacteriological research was placed on a new footing a few years ago with the building of a new University bacteriological institute.

Special mention should also be made of *vitamin research*, in which Norwegian science played an important part even before the word "vitamin" was coined (1912). *Axel Holst*, *Theodor Frølich* and *Valentin Fürst* made important discoveries in dietetics at the beginning of the present century. They succeeded in mastering the scurvy which had often taken a heavy toll of Norwegian seamen. Since then Norwegian vitamin research has made valuable contributions to dietetics.



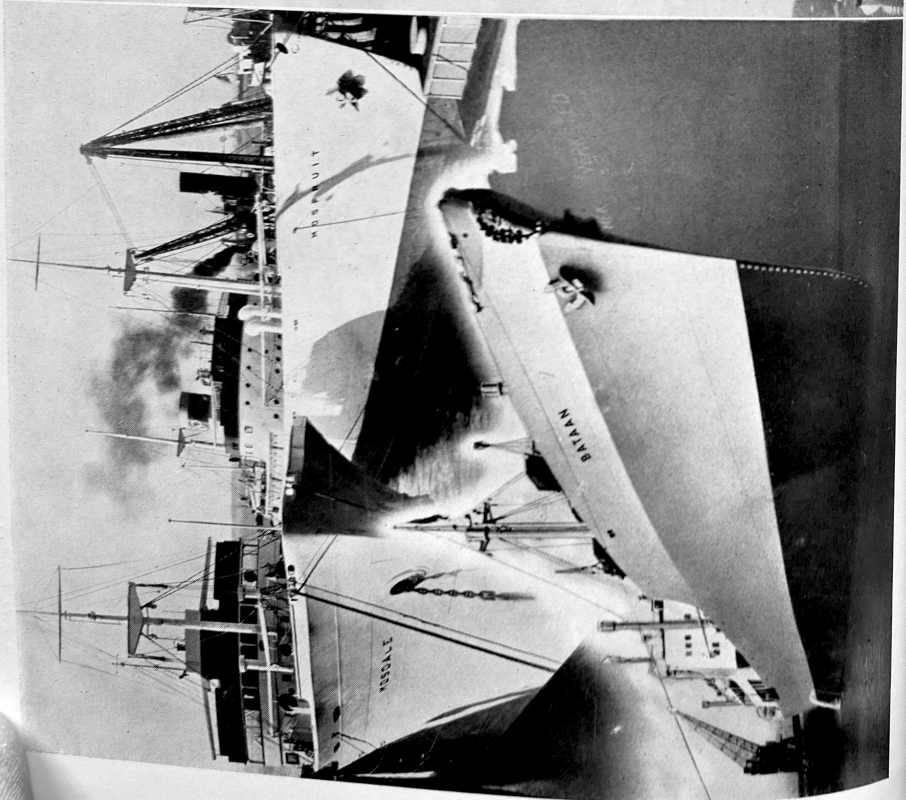
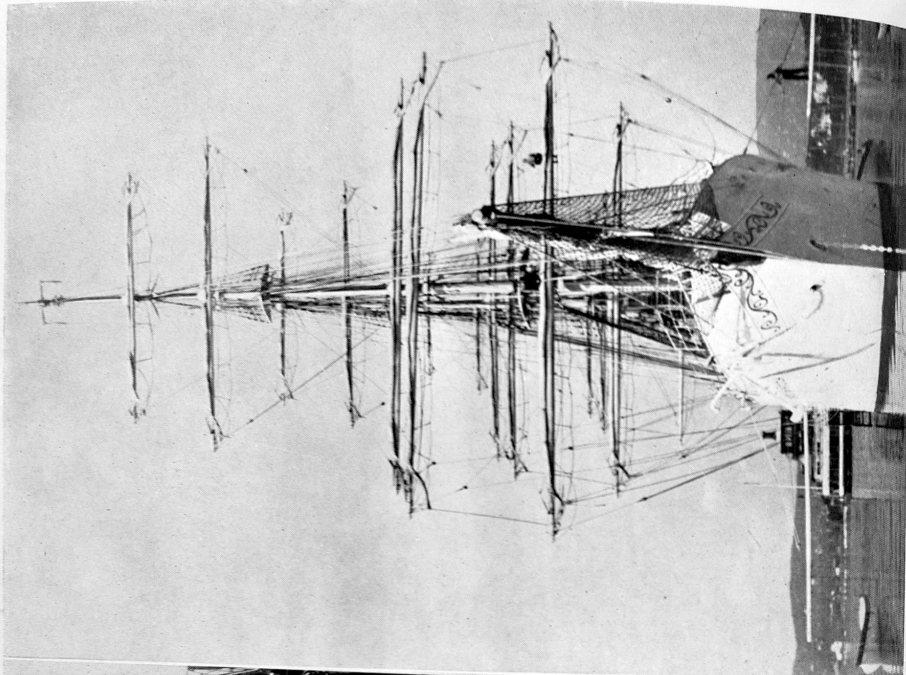


*...ing village in the Lofotens.*



*The harpoon goes home...*





I must also mention the *Freia* Foundation which is due to the initiative of Mr. Throne Holst. This foundation is operated under the supervision of the University and its special task is to "investigate the causal factors of the internal diseases of man". "Investigations into the effects on health of various foods" are also specially mentioned by the donors as one of the purposes of the foundation.

Among other scientific institutions working upon problems of nutrition may be mentioned the laboratory established at Stavanger by the canning industry. In the same way the paper industry operates its own laboratory, which engages in research work of importance to the exploitation of our timber resources, which are the basis of one of our principal industries.

Fortunately all these sciences are of an international character, so that in these domains our scientists co-operate with colleagues all over the world, and they are thus able to adapt to the needs of our people the results achieved in other countries, both in Europe and overseas.

When we come to consider the humanities, we may as well make it clear right from the beginning that these cannot "pay" in the same way as the natural and technical sciences. They cannot establish new industries, nor can they give fresh stimulus to agriculture, or rationalize the fisheries. They do not serve our material needs. But the humanities are not therefore of less importance to the nation. It is interesting to note that in the history of our country the development of a Norwegian humanistic science preceded political liberation and played its part in paving the way for the latter. The second half of the 18th century, for example, was a period of florescence for Norwegian scholarship and one of its direct consequences was the spirit of national self-assertion which carried the country through the difficulties of 1814. Again, when we consider the achievements of Norwegian intellectual activity in the 19th century, with an art and a literature exercising a distinctive influence on the cultural life of the whole world, we may safely reckon the Norwegian humanities amongst the factors which made the development possible.

In the present century the humanities have continued their work on the foundations laid in the 19th century. Norwegian



humanistic science has continued to participate in international research. This applies to subjects of a more general character, such as theology, classical philology, oriental philology, general linguistic science, psychology, pedagogics etc. In many of these fields Norwegian research has yielded valuable results, while developments of a revolutionary nature in the world at large have furnished the sciences of economics and sociology with problems of outstanding importance to our country also. The economic structure of our country has become the subject of research in recent times.

To-day, just as much as formerly, the sciences of a more specifically Norwegian character naturally hold pride of place in Norwegian research. In no other country, at no other university, do Norwegian history, Norwegian language and Norwegian literature come first in importance. It is our own special task to study these subjects. We cannot leave it to others.

In the 19th century historians everywhere were engaged in investigating the causes of national decline in the Middle Ages. It was natural that the historians of this country, too, should try to explain the fate of our country during that period. They embarked upon the task with a new and more critical attitude towards the original documents. But the greatest difficulty for the historian is to free himself from the atmosphere and preconceptions of his own times. The view he takes of history is coloured by the prevailing ideas of the community in which he lives. It may be said that every epoch sees some part of the truth. To such historical problems may be applied the words of the Bible, that we know only in part. The chief characteristic of Norwegian historical research in the present century is therefore a greater soberness in the treatment of the original sources. On the other hand it can hardly be said that greater soberness than before has been displayed in the attitude adopted towards existing systems. The so-called "materialistic" conception of history has—in the opinion of many people—failed to grasp the workings of the mind of man. It operates with economic systems and with very primitive motives, but it does not take account of the power which an ideology and an ideologist may gain over men. It may be assumed that the next generation will be very critical of the one-sidedness shown by the generation which preceded it.

Obviously our knowledge of Norwegian history has increased in many ways. The sources have in every respect been turned to better account than before and new sources have been tapped. By the study of place names and runic characters we have reached further back in history than ever before. Archeology is also assisting us here, and great activity is being displayed in this branch of research. This research work is of importance not only to our own country but also to the entire Germanic group of peoples. I am here thinking not only of important finds made in the present century such as the *Oseberg* ship, but also of the large number of lesser finds which have been the object of study.

I must here mention the great work performed by the Institute of Comparative Cultural Research in its investigations into Arctic culture, i.e. the ancient culture of Northern Norway and other far northern countries. The archeological investigations made in this field, particularly by *Mr. Nummedal*, have opened immense vistas of the history of man in our country.

The Arctic culture also includes the culture of the Lapps. The Institute of Comparative Cultural Research has taken the initiative in important investigation and has achieved fine results in this field. Reference should here be made to the study of the Lappish language. It is not related to Norwegian, but belongs to the Ugro-Finnish group of languages. It is natural that our University should have a chair in these languages, which are spoken by a considerable number of people in our country.

During the present century Norwegian literary history has for the first time become the subject of more systematic research. A large number of studies of particular subjects have been made, and several general reviews of Norwegian literary history have been published. In view of the great role played by our literature in the last century this branch of studies offered special opportunities to the scholars of the last generation. As in the case of historical research, a great deal of new ground has been broken. We can see more clearly the continuity, and the general trends, and we have gained a better and a fuller knowledge of the great masters of our literature: Henrik Wergeland, Henrik Ibsen, and Bjørnstjerne Bjørnson.

The Norwegian language has been the subject of a number of investigations. Here again the principal object of research has been to elucidate the effects of the national decline in the Middle Ages on the development of the language. We see more clearly than before the relationship between the Norwegian language in the Middle Ages and the language of today. The question of the origin and use of runes has been much discussed, and this discussion, which has taken place throughout the northern countries, has contributed to the elucidation of many important problems connected with the pre-history of the Germanic peoples, even though it must be admitted that the main problems have not yet been definitely solved.

The Norwegian language in the west—in its contact and clash with the Celtic language in the British Isles—has been investigated, and one of the results of these studies has been a better knowledge of the old dominions of the Norwegian Vikings. It is also worth mentioning that Norwegian scholars have made a special study of the Celtic languages. Our University has a chair of Celtic languages, and it holds a leading position in this branch of study.

During the last decades Norwegian research has turned its attention in a greater degree than before to developments abroad. In recent years there have appeared a number of works of a more popular character which present to the interested general reader the results of recent research both at home and abroad.

Norwegian science in the present century has established closer contacts with the life of practical affairs than was previously the case. Whatever fate may have in store for us as a nation, it is essential to maintain Norwegian science and scholarship on a high level. It will help to preserve the distinctive character of our country and people, and also to preserve a distinctive Norwegian culture.

## NORWAYS EDUCATIONAL SYSTEM

By  
E. BOYESEN

The foundation of an organized system of education for the people was laid in Norway as early as 1739. A Royal decree of that year provided that—in connection with the recent introduction of confirmation—the people should be provided with elementary instruction in Christian knowledge, reading, writing and arithmetic. For this purpose parish-schools were to be set up; where this was not possible instruction was to be given by teachers who travelled from neighbourhood to neighbourhood holding classes at different farms in turn. If this Act had been carried into effect Norway would have stood first amongst all the countries of Europe as regards the enlightenment of the people. Our country population, however, was far from willing to make the financial sacrifices which an organised school system necessarily involved, and the Act was in fact only an excellent programme which those districts which were sufficiently interested could aim at carrying out.

Already in the Act we find the first foundations of a certain measure of municipal self-government in school matters; but for long periods this gave the parishoners only the right to offer opposition, based on parsimony, prejudice and narrowness of outlook. Nevertheless the parish school developed, slowly and hesitantly, and by the end of the eighteenth century it had reached, in the hands of a number of rationalistic clergymen, quite a praiseworthy level.

Then came the reconstruction of the Norwegian State in 1814. The free constitution which was the result of the events of that year gave the individual citizen such considerable rights and imposed on him such large responsibilities, that it was obviously necessary to raise public enlightenment to such a level that the citizen would be



capable of forming an independent judgment and of acquiring some insight into the questions of the day. In 1827 came an Act dealing with the parish school system in the country. Through this we obtained, at any rate in the principal parishes, a well-organized school under a capable teacher. The training of teachers was put on a sound basis by the establishment of diocesan seminaries. In 1860 the real revival of public education took place, as the result of an Act which raised the country parish schools to a level corresponding to the political development which had taken place in the country, particularly after the introduction of the free municipal constitution in 1837, which had made still greater demands on every enfranchised citizen. From this time on the itinerary school receded more and more into the background; adequate school premises were built throughout the country districts. New subjects—geography, natural science and history—were added to the curriculum, thus giving the school a general educative character and an independent position under its own public servants. But the most important factor was that a popularly elected organ acquired great freedom to organize the school system within each municipal area, and at the same time the popularly elected representatives of each "fylke" (county) obtained such influence that it became possible, with the financial assistance of the State, to help forward those districts which were poorest and worst situated.

In 1889 the elementary school advanced still further both in town and country, and this time through legislation which radically strengthened popular control and made the school still more independent in its relation to the Church. This Act was replaced in 1936 by the one now in force, which increased the time of instruction and substantially strengthened certain subjects, especially the proficiency subjects.

No country has accorded to its elementary schools a more fundamental place in the whole educational life of the nation than Norway. The elementary school course, which lasts no fewer than 7 years, forms the basic school training, which all young people must undergo. Thus all higher education in Norway is founded on a completed course of elementary school education. This means that, from the social point of view as well, the school acquires a deeper and more compre-

hensive significance for the people than can be the case where the elementary school is only attended by certain classes of the population. Another important consequence is that all elements in the nation are interested in making the elementary school as good as it is possible to make it. The school thereby becomes one of the chief factors in the democratization of the whole community. There children from all classes, from rich as well as from poor homes, meet together; there the son of the labourer sits side by side with the son of the Crown Prince—as is the case today.

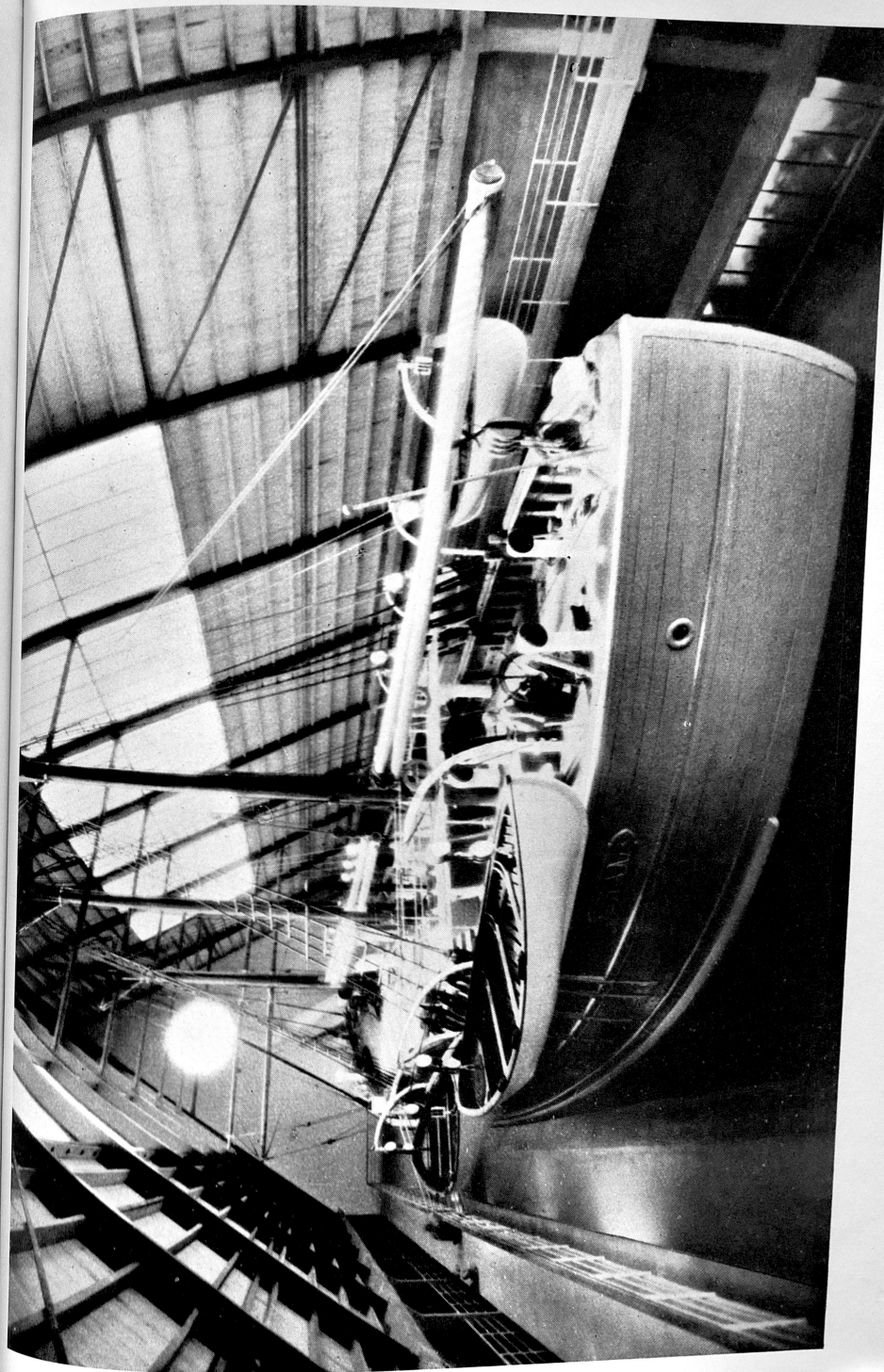
Since the conditions in a far-flung land like Norway are so diverse, it has been found necessary to organize the elementary school differently in the towns and in the counties. In this connection attention must be drawn to the nature of the country: fjords and mountains separate one district from another; the climate varies considerably in the different districts; the population is scattered over wide areas; in many places communications are extremely difficult. Therefore the arrangement of school-attendance has to vary for the different schools; whilst the town elementary schools as a rule have their pupils divided into 7 ascending classes, with the size of the class limited to 30, the same arrangement in the country schools would be possible only to a very limited extent. The size of the population is in many places so small that many schools must keep several age-groups of pupils together for instruction under one and the same teacher. What is called the "undivided" school—that is, one in which all age-groups are taught simultaneously in the same schoolroom—is a form of education which is now falling into disuse. Nevertheless, as recently as 1942—43 there were still 846 undivided schools in Norway. It must be born in mind that the concentration of the school areas and the aggregation of the children into larger schools, with resulting improvements in sub-division into classes and in general school conditions—administrative, pedagogic and hygienic—were measures which were in rapid development when the war came. This development was assisted by the increase in road-building and by the general improvement in communications. Everywhere in the country districts—particularly in North Norway—it was found convenient to convey the children by motor-car or motor-boat to a large central school. The war and the petrol shortage stopped this develop-

ment; it will, however, be renewed as soon as national resources permit.

Another characteristic feature of our country elementary schools is the system of attendance on alternate days, an arrangement which is again due to the long distance from the farms to the school premises, so that the children cannot manage the journey every day. But experience has shown that this does not necessarily mean poor schooling; on the contrary we have always been able to count on the children taking part in the daily work at home on the intervening day, the boys as a rule with their father, the girls with their mother, and thus coming under the influence of the home and everyday life. This entails as a rule a maturing of character which also includes spiritual development.

In the towns it is, of course, easier to establish schools which can satisfy pedagogic requirements in every respect. In these schools all instruction takes place in the forenoon; there is medical supervision of the children, and the number of pupils in class must not exceed 30. The municipality bears the expenses of the premises and equipment, whilst the State contributes to the salaries of teachers according to certain prescribed rates, a somewhat higher percentage being given to municipalities whose circumstances are particularly difficult. The latter also receive a State grant for their school. Further, there are State grants to the teachers' deputy fund, to the salaries of school-dentists, and for free school equipment. Norway is probably the country where the system of free dental treatment for school-children has been best developed. In the rural districts 72.4% of the pupils, and in the urban districts 97.1% enjoyed the benefit of this arrangement during the school year 1946—47. In most towns, and in many densely populated areas also in the country, the children are given the well-known "Oslofrøkost" (Oslo breakfast).

The subjects in the elementary school are: Christian knowledge, Norwegian, arithmetic, writing, singing, local knowledge, drawing, gymnastics, carpentry, sewing, history, geography, science, house-work and gardening. In history is included sociology; natural science comprises outlines of the principles of health. Voluntary instruction in English may be given in the two top classes. This is the general practice in the towns, and even in the country districts there were nearly







7000 children who received such instruction in 1942—43. Pupils who do not belong to the State Church (Evangelical-Lutheran) are wholly or partly absolved from instruction in Christian knowledge. In elementary schools with a sufficient number of classes boys and girls are as a rule taught in separate classes. Otherwise mixed classes are the general practice in all Norwegian schools, including the advanced schools. Attendance at the elementary school is quite free. Of private schools there are not many; in the towns these had altogether 660 pupils, as compared with the 57,368 of the elementary schools in 1942—43; in the country districts the total number of pupils was 240,402, not including Finnmark.

*Continuation School.* Each municipality is entitled to adopt an 8th obligatory school-year, arranged as a continuation school. The day before the war broke out the Storting was about to discuss a Bill on Continuation Schools for the whole kingdom, covering both town and country municipalities. But the authorities did not venture to legislate for an obligatory continuation school, although there was a growing opinion in favour of such a step. For the time being it was felt sufficient to encourage the municipalities to set up such schools without statutory enforcement. The Bill was brought forward again in 1946, and was passed by the Storting. The principle of compulsory continuation schools has not yet been adopted, on account of the shortage of premises and the shortage of trained teachers. The schools will be organised on two lines—one providing general education and the other with a more technical emphasis. Much is expected of the latter, not least because it will guide a larger number of young people into practical lines of training and thus counteract the excessive tendency to seek the theoretical paths.

After the War great interest has been shown in this type of school, and it will probably be made compulsory in the course of the next few years.

*Folkehøyskoler.* (People's High Schools.) The folkehøyskole movement, which owes its origin to the Danish poet-clergyman Grundtvig, has attracted fresh attention during the war. Especially in the English-speaking world there is an increasing desire to give to young

people democratic ideals, and to train them for active democratic life. The movement found a favourable soil in Norway, where the first school was set up in 1864, and several of Norway's leading cultural personalities, with the poet Bjørnstjerne Bjørnson at their head, gave warm support to the movement. Later other schools were established, of a somewhat different type. But today the 3 categories—folkehøyskoler, fylkesskoler and ungdomsskoler (young people's schools)—are regarded as being based in the main on the folkehøyskole idea. In the course of time practical subjects have gained a broader place in the school curriculum, without the original method of instruction and the school's general educational aims being thereby abandoned. Before the war there were 93 such schools, with a total number of pupils exceeding 6000; they had 266 full-time teachers, as well as 269 occasional teachers. By far the greater number of the pupils come from the country districts, but in course of time folkehøyskoler have also been established which aim more particularly at serving the young people of the industrial working classes, and which concentrate their teaching more on sociology and on the social questions of the day. For all the schools the principle holds good that they are very liberal in their whole organization and that the pupils return to their work and place of employment when they have passed through the customary 6 months' course.

*Technical (Trade) Schools.* Norway has a very comprehensive technical school system.

With the exception of the agricultural, commercial and shipping schools, which have not been established by legislation, but are a product of the districts and industries which experienced the need for them, it is only recently that Norwegian educational administrators have taken an interest in technical schools. Just before the outbreak of war an Act concerning Technical Schools for Crafts and Industry appeared, and now the Act has come into force. The schools are designed to give practical instruction and theoretical knowledge as a supplement to the training which is obtained at the place of employment. They fall into two main groups: The first consists of schools which provide instruction *before* the time of apprenticeship (workshop schools), *during* the time of apprentice-

ship (apprentice schools), *after* the time of apprenticeship (schools for foremen and works managers, courses of various kinds for skilled workmen, journeymen and masters, technological institutes), *elementary* technical schools and technical trade schools. The second group consists of schools which give technical business training and are called commercial schools.

Some of the schools are State schools, and the State can in these cases demand contributions from the municipality or fylke (county) to which the school is attached. Others are municipal or intermunicipal schools; the municipality provides the premises, whilst the expense of running the schools, of free places and bursaries, equipment of work-shops, laboratories and museums is shared by the State to the extent of at least one half. In addition industrial schools may be carried on by business concerns, institutions and organizations, and these receive a State-grant when they have been approved by the Supervising Board. The latter fixes the normal plan of work and standard regulations for instruction and examinations. Just as all instruction at the school-workshops must as far as possible be given under conditions similar to those prevailing in actual industry, so all instruction shall be directly related to the trade or trades which the school is designed to serve; the main emphasis must be laid on specialised trade instruction.

Each technical school shall have its own Board in which more than half the members represent the practical trades concerned and both employers and workers have their representatives; there are also representatives of the Supervising Board, the Municipal Board and the teachers, while the head of the school is an ex-officio member. An advisory trade committee may be formed, consisting of 3 members, 2 of them chosen by the organizations of the employers and workers. The Act provides that the school hours and working hours together must not exceed 48 per week. The schools are so arranged that it is possible for the pupil to work his way up to the higher levels of training through the different stages of instruction and practical work, perhaps with longer intervening periods in cases where he is wholly occupied with paid work. In this way it is possible for a pupil to advance right up to the technical college (high school). The principle of unified education is thus realized also within the



technical school system. There is a free path for the clever boy or girl from the elementary school right up to the diploma examination of the high school.

Prior to the above-mentioned act Norway had 9 technical day schools, 63 evening schools, and 3 industrial art schools, with a total expenditure of considerably more than 2  $\frac{1}{2}$  million kroner.

*Higher Education.* The higher schools in Norway can trace their traditions back to the second half of the 12th century. It is the grammar schools in particular which have carried these traditions forward. And now that the children of the Royal family attend the ordinary schools instead of being taught privately, we can say that in this respect too the Norwegian Middle Ages form the prototype. The education provided by these schools, as well as their general organization, closely resembled that of the ordinary Papal schools in other countries. With the Reformation our schools acquired a character similar to the Danish, and the Danish model held sway even for some time after Norway had again become an independent State. But the radical currents of thought of the 1830's stimulated fresh discussion of cultural and pedagogical questions and inspired a new phase of education reform, with the result that Norway's grammar schools also acquired new and characteristic features.

Realistic ideas versus classical education, patriotic efforts to make Old Norse an important element in Norwegian general education, and democratic ideas concerning the structure and methods of recruitment to the higher schools, were more and more a feature of the development throughout the whole 19th century struggle for school reform.

Here attention must be drawn particularly to those aspects of the higher school system which emphasize the place they occupy in the democratizing process. Thus each change effected in the organization sets a constantly higher standard for the lowest classes, which serve as preparatory classes for the more differentiated curricula of the higher classes, whilst it is more and more categorically taken for granted that it is the function of the elementary school to take care of elementary education. We can follow this path through the reform Acts of 1869 and 1896, in which the preparatory course

was fixed at 3 and 5 years respectively, and on to 1920 when the total elementary school course of 7 years became the basis for all further education; and this despite the fact that the school-period leading up to the matriculation examination, through the 3-year secondary school and the three courses of the 3-year "gymnasium" was thereby prolonged by one year. It is obvious that by this change recruitment to the higher schools was put on a constantly broader social basis.

The Act of 1935 established two kinds of higher schools, Realskoler and Gymnasia.

The Realskole provides a more advanced general education, which can serve at one and the same time as the basis for further specialized training and as a preparation for appointments to various public offices and private vocations. Regard has here been paid to the modern state's need for a large staff of officials. The 3-year realskole is based on the elementary school with instruction in one foreign language (English). The highest class may vary somewhat according to the requirements of the different parts of the country and the special character of its industries etc. Special 3-year winter-realskoler are provided for young people in the country, so that they can take part in the work of the district through the whole of the summer months. For particularly gifted pupils there are 2-year county realskoler, where vacancies are filled on the basis of competitive examination from the whole county. Two-year realskoler may also be set up with only one foreign language. The 4-year realskole is intended for girls. There are not many schools in Norway for girls only. One such school in Oslo is now 100 years old and in its day was a sign of a radical change in the attitude towards female education. Our two princesses are now pupils at this school.

The gymnasium, too, is based directly on the elementary school, and is thus coordinated with the secondary school (realskole). For practical and financial reasons the two classes of both types of school are similarly organized, so that the pupils can live at home as long as possible. The gymnasium provides a higher general education which at the same time can serve as a foundation for studies at the university and other high schools. The 5-year gymnasia are based on the elementary school with instruction in one language

(English). Six-year gymnasia without a foreign language may also be established. There may also be 6-year gymnasia for young people in the country. Ten 4-year gymnasia are based on the elementary school plus a continuation school course. The following branches may be taken in the gymnasia: mathematics, natural science, English, Latin and Norse.

In 1948—49 there were altogether 30 public higher schools and 93 municipal schools, with the right to hold leaving examinations; 8 private schools had such a right; 39 private schools had no examination right but received State grants; 92 received no such grants.

The course of instruction in the secondary schools, as in the elementary schools, is concentrated on knowledge of the pupil's own country and people, coupled with a broad and objective understanding of Scandinavia and the rest of the world. In particular the young people's recognition of the national cultural inheritance is intended to give them a feeling of community with the whole population of our far-flung and diversified country, and thus to develop their consciousness. At the same time they are taught to respect other nations and thereby to develop an attitude of liberality and tolerance in political and international questions.

*Teachers' Schools.* The training of teachers for the elementary school was for a long time performed in the diocesan seminaries which were gradually established from 1826 onwards. Now there are 10 of these in all. One course accepts its pupils— usually after rather keen competition—from the elementary school followed by a course at a continuation school or folkehøyskole (people's high school). This course ensures the desired enlistment of young people from the country who have not had the opportunity of attending a higher school, but who feel drawn to the teaching profession. There is a 4-year course, and English is taken as the foreign language. If the students pass their teaching test with good marks they have an opportunity of passing an additional test in a few subjects of the matriculation examination, thereby obtaining the full rights of the matriculated student. Then, if they wish, they can continue with university studies and a civil service examination, which qualifies them for a post in the higher schools. Another course is based on

the matriculation examination coupled with practical work at the training school. A third course is similarly based on the matriculation examination, but is reserved for pupils who have taken the English branch at the gymnasium and who therefore have the necessary foundation, not only for the general training provided in the other two courses, but also for special training to qualify as English teachers in the elementary schools. The training is provided free and the State awards bursaries. All the teachers' schools take both male and female pupils and are public.

*Special Schools.* After having passed the teaching test and been appointed to a teaching post, a teacher may apply for leave to acquire special training in one or more subjects. This is the purpose of the State Gymnastic School, the Carpentry and Drawing School, the Housewifery School for female teachers, and the Women's Needlework School. Most of the courses last for one year and the instruction here is also free and bursaries are awarded. There is now an opportunity of raising these special schools up to the level of the High Schools, and subjects taught at them may be accepted as a part of the University "adjunkt" (assistant teacher's) examination. When this happens it will be possible to say that we have obtained a uniform teaching profession, every teacher being able to work his way through all the training steps and to qualify himself for all branches of the unified school system.

A Teachers' High School in Trondheim provides supplementary training in pedagogy, vernacular languages, history and natural science. The instruction is given by 3 professors and a number of specialized teachers.

*The Pedagogical Seminaries.* The practical training of teachers for the higher schools takes place, after the requisite examinations at the University have been passed, at a pedagogical seminary. Here candidates go through a course in pedagogy and psychology, the history of pedagogy, the science of teaching, methodology and hygiene. The practical exercises are carried out at one of the higher schools, where experienced teachers supervise the candidates and judge their trial lessons. The course lasts only one term.



As a class teachers are highly esteemed in Norway, and their reputation has risen still further owing to the resistance they offered during the Occupation. They have taken a prominent part in political life. Many of them have risen from the humblest circumstances, through the training schools and teaching posts, to the highest positions and offices—many even to the King's Council Table itself.

 *The Universities.* During the national awakening which made itself felt towards the end of the 18th century, the desire for a Norwegian university for the training of civil servants became very strong. In 1811 the university question was settled in our favour, and the Norwegian people made considerable sacrifices to bring the plan to fruition. From its very beginning the University held a high place in the nation's consciousness. This position it has retained throughout the years, in spite of changing ideals and fluctuating economic circumstances. The war, far from weakening, has strengthened its position as the central national cultural institution for the training of civil servants and for scholarship and scientific research. When the occupying power made its first attack against the University in September 1941, by removing and imprisoning its Rector, Dr. Seip, a wave of anger passed through the ranks, not only of the academicians, but also of the whole people. And when the next attack came, and our highest teaching institution was closed, and teachers and students were imprisoned and deported, the event moved the nation as nothing else had done since the resignation of the Judges of the Supreme Court in the Autumn of 1940.

Our University has, of course, from time to time been a citadel of conservatism. But the opposition has been vigilant, and many prominent university teachers have stood for liberalism and tolerance with vigour and success. Several have played a prominent part in political life, and have at times succeeded with decisive effect in uniting conservatism with true freedom from prejudice and with liberal ideas. During the more recent decades radical ideas have also had their talented champions. In the student-world radicalism has more than a century-old tradition. This tradition has been strengthened in proportion as students have been recruited from new and non-academical classes of society.

The University is organized in accordance with the traditional prototypes which are found in other countries. There are 5 faculties: Theology; History and Philosophy; Law; Mathematics and Natural Science; and Medicine. Numerous special institutions for individual subjects come under the respective faculties. The University Library is also the State Library. Over a number of fields the University enjoys extensive self-government under the academic collegium, composed of the Deans elected by the Faculties. The presidency is held by the Rector (Principal), who is elected at a general meeting of the professors. The students too, within certain limits, have self-government, exercised by chosen representatives. The students of each Faculty elect a separate committee; the chairmen of these form a joint committee for all the students, who in the last year of peace numbered 4200. At all our High Schools there is also a general union of students which has statutory functions to perform.

The Bergen Museum was in form a private institution; it had collections and institutions of high scientific value, and a number of professorships. For nearly a generation it had instructed students in certain special sciences, and in recent times it had relieved the University of a part of its examination work. In September 1948 it was finally organized as a university, with all the rights attaching thereto, if not with all the Faculties at the outset. This institution is endowed with large foundations.

*Other High Schools.* The University is the mother institution of all our other academic colleges, which are conducted and administered on a similar pattern. They are, in the order of their establishment: Norges landbrukshøyskole (The Norwegian Agricultural College) at As near Oslo, with 198 students; Norges tekniske høyskole (the Norwegian Technical College) in Trondheim, with 892 students; Norges tannlægehøyskole (the Norwegian College of Dentists) in Oslo, with 148 students; Veterinærhøyskolen (the Veterinary College) in Oslo, with 69 students; and Handelshøyskolen (the Commercial College) in Bergen with 165 students. Menighetsfakultetet (the Congregational Faculty) is a private institution, but it is entitled to train pastors for service in the Norwegian State Church, in line with

the Theological Faculty. The State also possesses an Academy of Fine Arts, with 4 professorships.

Instruction is free everywhere, except at the College of Dentists. The number of students is restricted in all the High Schools, and also in the Medical Faculty of the University.

There are a number of research institutions, the majority of which are generously endowed.

The soundness of our educational system was tested in those dark years from 1940—45 when the German invader, bent on using Norwegian schools as an instrument for the nazification of the Norwegian people, suffered total defeat.

## INDUSTRIAL AND DOMESTIC ART

*By*  
FERDINAND AARS

The best and surest way for a visitor to a foreign country to get a really good idea of that country's culture is to study its handicrafts. The way people live and the things they use in their daily lives are an excellent foundation for an insight into the ways of the country and its people.

Norway is a far-flung land, cleft by deep fiords and broken up by mountain ranges, with vast tracts of forest-land separating the broader valleys, and this wild scenery has set its stamp on the country.

In the earliest days only the estuaries and the sheltered coves at the head of the fiords were inhabited, and the farmsteads were so scattered that their inhabitants had very little contact with one another. They were therefore left to their own resources to procure all the necessities of life, and it is probably an acute feeling of loneliness which originally prompted the Norwegian to make his home beautiful. The sharp contrasts and colours in the scenery about him also played their part in developing his sense of colour and shape. As early as the 10th century A. D. Norway had developed an advanced and richly varied rural culture, a culture which in after years was to be an unfailing source of inspiration.

The Norwegian Vikings who harried the coasts of Europe with their raids naturally brought home with them impulses from abroad, but it was not until later, when Norwegian towns had grown more sizeable, that these foreign influences were able to make themselves widely felt.

From the towns craftsmen set out on their journeys about the country, and it fell to their lot to spread these new impulses in the rural districts. But here in Norway there was at no time a mere



servile imitation of the new styles. There was already such a high standard of local culture that the new impressions could be adopted and developed on a national basis, without any break with the tradition and the conception which had been established.

The national imagination, blossoming under the influence of our own unique scenery, found a constant outlet in highly emotional ornamentation and in bold but sure colour combinations. The various districts have preserved their well-defined traditions through the years, and in our own times the essential stamp of our national folk-art has been preserved as the valid expression of the best culture of many generations.

The industrial art and the household crafts of our own age are directly descended from the household decorations and furnishings of those early times in Norway, and arts and crafts still maintain their firmly established position with the Norwegian people. We are proud to know that our country enjoys a high standard of living but one of the conditions necessary for this standard of living is that wages are high, which in its turn entails high production costs. Neither our industrial art nor our domestic crafts can be rationalised or industrialised so thoroughly that we can compete quantitatively with the mechanised production of other countries. Our strength will always lie in individual craftsmanship, which in turn will always command the price which its production entails.

The art of weaving has old traditions in Norway. In Viking burial grounds from as far back as the 9th Century many rich finds have been made, both of art weaving and also of utility weaving, while examples of Norwegian textile work from as early as the 5th Century A. D. have actually been preserved. A rich selection of colours has always been a feature of Norwegian textiles, and to-day work is being done in town and in country in complete accord with the technical and practical demands of our age, and with a creative joy which has given Norwegian textile work a stamp all its own, combining the outward mould of modernity with a truly national inspiration, as its basis. It is almost as though our artistic temper had found a natural outlet in this field.

From earliest times Norwegians have found in silver and in gold, and in iron too, means of expressing their great delight in the decora-

tive and their sensitiveness to their medium. Norwegian jewels and trinkets from the Middle Ages evince a harmonious and ornamental exuberance, and we can only regret the great number of artistic treasures which were lost to the country in the many troubled periods through which it passed. In time of war such ornaments were frequently melted down in order to provide the owner with the bare necessities of life.

In our time highly skilled craftsmen are at work in up-to-date factories and workshops, producing silverware which is known the world over, while enamel-work has always been, and still is, considered somewhat of a Norwegian speciality. Here the Norwegian fondness for colour is clearly seen. Filigree work is another field in which Norwegian craftsmen have specialised, and to-day all over Norway skilful silversmiths make richly ornamental trinkets and buttons of wafer-thin silver, wrought in old Norwegian designs and motifs.

Norway's population is very small, considering the size of the country, and the average density is approximately 24 per square mile, and this naturally effects the country's productive capacity. In the olden days there were no factories or large workshops, while the chief task of the craftsmen was not to export their wares, but rather to satisfy purely local demands.

When the Industrial Age set in, the demands made on Norway were so small that in many branches of industry, one, or at the most two, factories sufficed to satisfy those demands, and this state of affairs has continued up to our times. To-day Norway has only one glassworks, one porcelain factory and one for earthenware. This is obviously not the ideal method of production, as the competitive element is lacking, and the craftsman has thus lacked one of the prime incentives to give of his very best.

Technically speaking, however, Norwegian porcelain stands high, and thanks to the work of the first-rate artists, who have been associated from time to time with the output of the Norwegian factory, it has also maintained its great artistic traditions.

In more recent years, a number of smaller pottery works have sprung up, and the craftsmen in charge of these concerns have shown an artistic grasp of their work and a technical insight which have in many cases achieved some outstanding results.

The majority of these carry on the old Norwegian traditions of pottery, but they have also produced independent work characteristic of our age which has at the same time interpreted the Norwegian spirit.

Things are on a relatively small scale in Norway, and our only glassworks has to make sheet-glass for window panes as well as domestic and art glass, and inevitably, however capable the craftsmen who work there, the capacity to produce glassware of an artistic nature is strictly limited. And yet we can safely say that Norwegian glass-blowers give their products a characteristically Norwegian stamp, on a par with anything that is being produced in the world to-day.

Norway has never been short of forests; wood has consequently been a natural medium for building, and our people has not been slow to exploit the wealth of possibilities it has to offer, as witness our old stave churches, many of which stand to this day.

The decorative urge found a natural outlet in wood-carving, and from the first the Norwegian has shown a particular fondness for extravagant ornamentation and bold lines.

The most typical characteristics of the Norwegian people are reflected to-day in our furniture. Experimental structure, sensitive reproduction of form, and a keen sense of the medium employed are the hall-marks of the young interior decorators who are directing the trends of Norwegian furniture-making.

The many problems connected with post-war reconstruction have especially set these craftsmen many new tasks, and they have proved equal to the occasion.

In other branches of industrial design and domestic art problems are being faced in energetic and purposeful fashion. Everywhere a national note is sounded. A purely modern internationalism is in no way the goal which the Norwegian craftsman has set out to attain. Though we may from time to time justly be accused of overdoing our urge for independence, there is no doubt that Norway to-day stands high, internationally speaking, in the world of industrial design and domestic art.

As we have indicated, Norway has had rich traditions on which to build, and to-day all efforts are bent on maintaining, or even

enhancing, the position which she has formerly won in this field. Instruction has been given in special schools, where the best craftsmen have acted as teachers. These schools have been of the greatest importance to our standard of craftsmanship, and Norwegian industrial designers have received in their training the best qualifications for the creation of first-rate work.

The Norwegian people are also given every opportunity to see and study everything that is produced in this field through the far-flung system of public exhibitions arranged by the National Society of Norwegian Industrial Design. Permanent exhibitions in the towns, and travelling exhibitions round about the country, help to keep the people in touch with the latest achievements of industrial design and handicrafts. These exhibitions are based on a study of Norwegian living and housing conditions, and have had a great mission to perform, especially after all the destruction which war inflicted on our land: teaching people who are going to build their homes anew to make them more practical, more rational and more beautiful than they were before. Norwegian industrial design and handicrafts have here a great task to perform.



## NORWAY AS A TOURIST COUNTRY

By

G. B. LAMPE

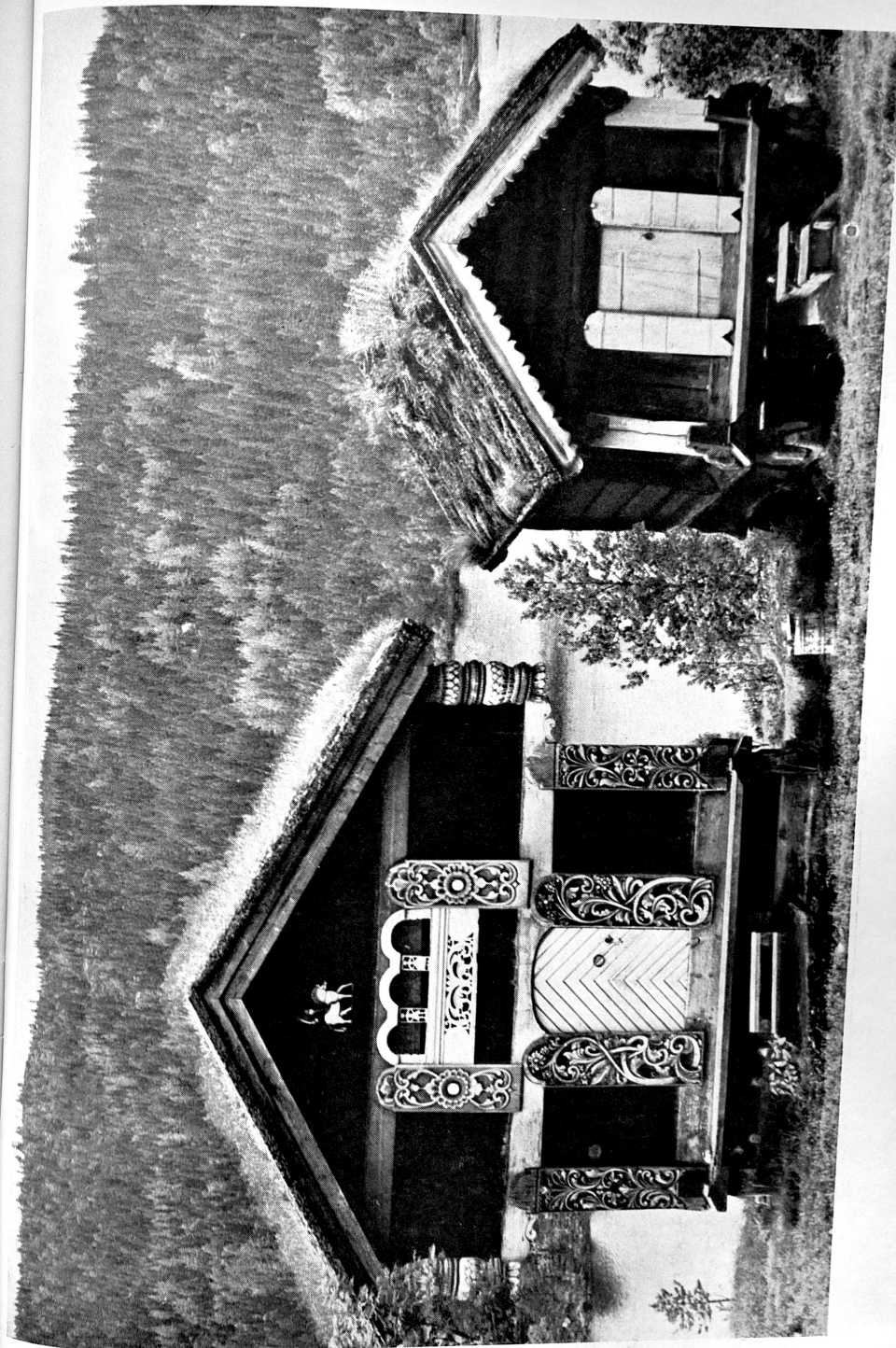
As early as the middle of the 11th century foreigners began to travel to Norway in increasing numbers. The fame of Saint Olav had spread far and wide in Northern Europe, and Adam von Bremen relates in 1070 that many pilgrims made their way to his shrine in Nidaros, now Trondheim. The majority were Norwegian, but many came from Sweden, Denmark and Germany.

Most of these pilgrims travelled on foot, and had few luxuries or comforts to offset the rigours of their journey, but they had to have shelter and accommodation, and the Sagas tell us that King Øystein Magnusson ordered hospices to be built at Dovre about the year 1095.

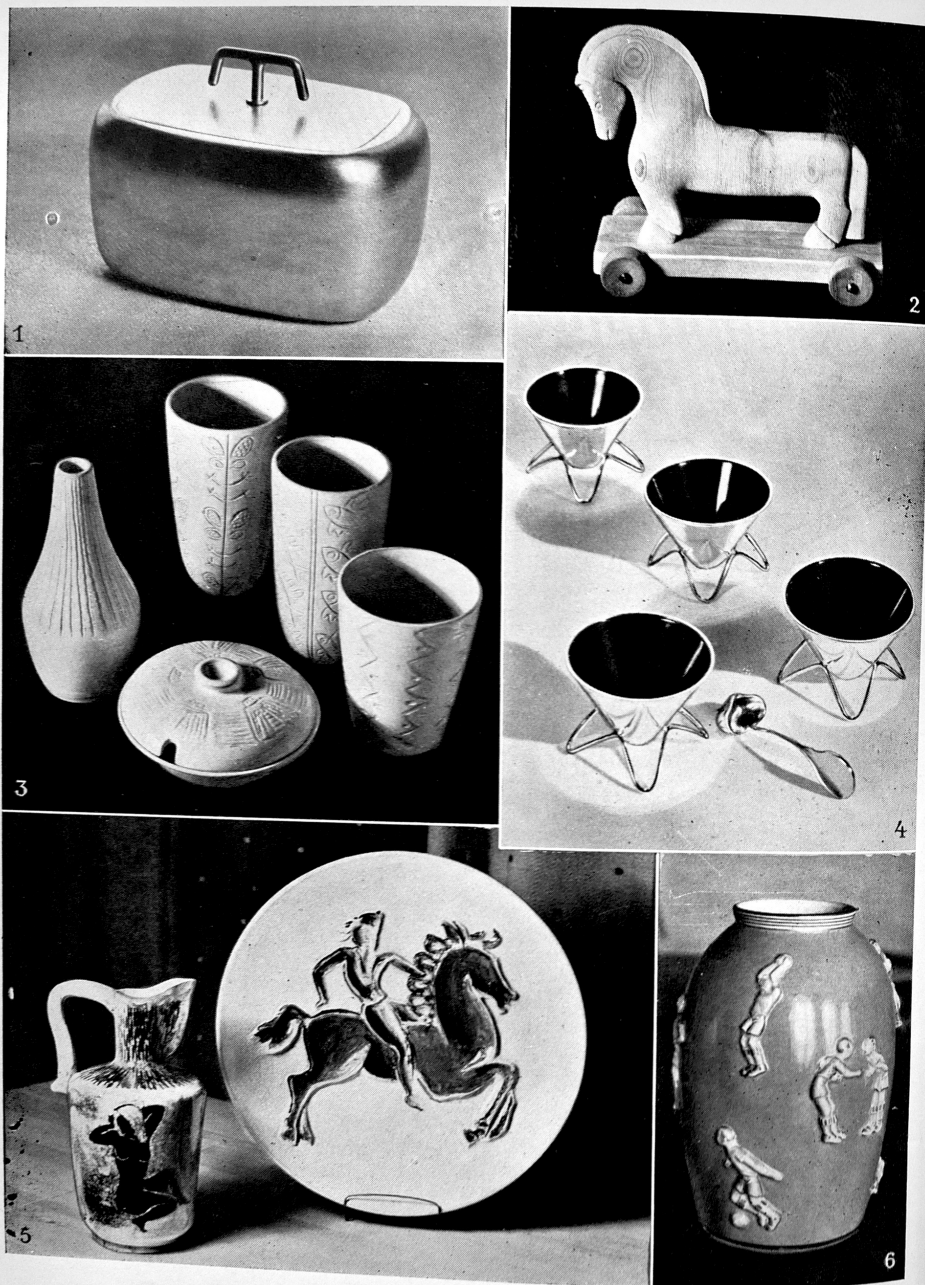
Generally speaking it was the Church which did most for the wayfarer in the Middle Ages. The monasteries always offered hospitality to the traveller, and if the monastery itself was situated at any distance from the highway, it would invariably set up one or more inns, where the monks could look after the pilgrim. But with the Reformation these inns disappeared, and the care of travellers consequently devolved on the state.

In 1393 King Håkon Magnusson issued an edict which aimed at the setting up of a chain of hostelries along the main channels of communication, especially on the coast. The host was granted the right to sell ale and mead to travellers, while at the same time he was obliged to provide food and shelter, and even transport if required, this being usually in the form of pack-horses.

In the centuries that followed Norway suffered a period of decline, which affected every department of life, and there were few who travelled the high-road. We do hear a lot about the privately-







*Modern craftsmanship.*

owned inns in the latter half of the 17th century, but what we hear is not exactly to their credit. Inn licences were often granted to the less respectable members of the community — no one else was particularly interested, as traffic along the roads was at a low ebb. As a result most innkeepers had to fall back on the sale of spirits to the local population in order to make both ends meet.

The more exacting and more exalted travellers—and in these days all exacting travellers were exalted or vice versa—were therefore thrown upon the hospitality of the local Government officials, who were only too ready to keep open house, as this enabled them to maintain some sort of contact with the great world outside, a contact which was more than welcome in the cultural isolation which their post so often entailed.

This was more or less the state of affairs in the rural districts of Norway right up to the 1820's, when we reach a period which might be called the infancy of the tourist traffic in Norway.

There were no regular sailing as a basis for any tourist traffic when the first real tourists began to visit Norway. The first visitors to our shores came in sailing ships, later arrivals in steam-ships. Most of these were Norwegian vessels bringing fish and timber to England and returning in ballast. The amenities offered were not exactly luxurious, while the crossing was comparatively long and arduous—in fact a passage of anything up to fourteen days was not unusual if the weather should prove unfavourable.

And yet, though a stormy crossing and a hundred major and minor inconveniences might effectively damp the spirits of those early visitors to our shores, and though the start of their adventure might have deterred all but the stoutest hearts, nevertheless this first impression soon disappeared, when they found themselves face to face with the breath-taking beauty of Norway's scenery and felt the real warmth and kindness of their reception at the hands of the population.

Everywhere the traveller was treated like a welcome and honoured guest. The country people gave him the best of everything, with no thought of payment, and he on his side was charmed with the primitive conditions and delighted with the practical kindness and native honesty of his hosts. He returned home to regale his friends



and acquaintances with tales of the fairyland of the North, and thus a living form of advertising started to work.

The salmon-fisher returned year after year, and visitors came in increasing numbers, bringing changes and improvisations in their wake. Posting stations were enlarged, the bill of fare was altered so as to suit the taste of the traveller, and communications were gradually improved. Expenses were incurred, and it became imperative to make good this outlay in the charges made to the visitors, and this was done, so that profits increased by leaps and bounds.

Railways and steam-ship lines began to regard this stream of travellers as an extra source of income during the summer months, and went so far as to adjust their summer traffic in accordance with it, and in 1884, when the cholera epidemic which struck Southern Europe resulted in a considerable increase in the number of foreigners who came to Norway, people realised once and for all the importance of the tourist traffic as a new source of national income.

This was the signal for the building of roads and for a programme of improvements in communications, all aimed at stimulating this traffic. Hotels were built at key-points, and posting flourished. The tourist agencies which had meantime been established had vehicles for hire, and sent out guides to assist visitors, while tourist associations were founded with the object of nationalising the tourist industry. As a central body, serving all tourist interests, the Tourist Traffic Association was founded in 1903, at the instigation of the then Ministry of Labour.

In order to assure a steady income from the tourist traffic as a return for the large capital investments—large indeed by Norwegian standards—which were sunk in hotels and communications, it would not do to rely merely on the automatic increase fostered by the “living advertisement” provided by enthusiastic foreigners. A start was thus made in advertising Norway abroad as a tourist country.

Thus from these humble beginnings the tourist traffic in Norway has gradually developed on a broad national basis, until it is to-day one of the country's chief industries.

From being a more or less incidental and secondary source of income for a small number of West Country farmers, who were

favourably placed and who, apart from their work on the land, also ran posting stations and catered for travellers—including very often letting salmon-fishing rights to British sportsmen—the tourist traffic has, in the course of a generation or two, grown into a vast and flourishing industry which provides a living for thousands of people, and plays a role of the first magnitude in our trade balance.

The interests of the tourist traffic are looked after both at home and abroad by the Tourist Traffic Association already mentioned, which was re-organised in 1928 under the name of the Norway Travel Association, and is a completely official institution, subsidised and controlled by the State.

As an organisation it is a link between the State and all official and private institutions and concerns which are interested in the tourist traffic as a source of income. Its aims are to promote travelling in Norway, and especially foreign tourist traffic, both as an industry in itself and also in conjunction with Norwegian economic life generally, as well as for its cultural significance.

Apart from its Head Office in Oslo the Norway Travel Association has its own offices in London, New York, Stockholm and Copenhagen, not as information centres for intending tourists, but rather as offices providing service for travel agencies abroad.

The first set of statistics covering tourists in Norway was worked out in 1902, and it records that in that year approximately 20,000 foreign tourists visited Norway in the course of the summer months, June, July, August and September. Comparable figures for 1906 indicate that the numbers had increased to 34,000, while in 1912 approximately 60,000 foreign tourists came to Norway during the same period.

After the first World War it took some time for the tourist traffic to recover, and figures for 1923 show that during the months of June, July and August close on 25,000 visitors found their way to these shores. By 1924 the figures show 30,000 for the same period; in 1925 we had 40,000 visitors; in 1926 48,000, in 1927 53,000, in 1928 56,000 and in 1929 55,000. By this time we had also developed a fairly considerable winter traffic, and it was decided to issue figures covering the whole year. The first records of this nature show that in 1930 Norway was visited by 80,000 foreign tourists. In 1931, as

a result of the world-wide depression, the number had fallen to 72,000 but rallied in 1932 to 78,000, 95,000 in 1933, 113,000 in 1934, 138,000 in 1935 and 164,000 in 1936.

In order to co-ordinate Norwegian tourist statistics with corresponding figures for other countries, it was decided from 1937 onwards to include all visitors (with the exception of immigrants and travellers in transit to other countries); in other words not only tourists but also business-men, commercial travellers and the like, this principle having been adopted by the League of Nations Statistical Bureau. Statistics for 1937 show that Norway had 239,000 foreign visitors that year, in 1938 the number had risen to 270,000, only to suffer a setback to 240,000 for 1939 as a result of the threat of war which hung over Europe.

The post-war recovery has been remarkably swift, with 195,000 tourists of all sorts in 1946 and 303,000 in 1947.

It is more especially the traffic from Sweden and Denmark which has shown such a vast increase, not only from year to year, but also in comparison with figures prior to World War II. The past two years have also shown a very real increase in the number of visitors from Great Britain and the U. S. A.

The value of foreign travel in Norway for last year has been assessed at approximately 130 million kroner, which thus represents the amount of foreign currency paid by foreign tourists to Norway in 1947.

Why do tourists come to Norway? In summer they come to fish in our rivers, to sail in our fjords, to climb our mountains, to bathe along our coasts and to drive along our roads.

In winter they come to the home of ski-ing to enjoy this noble sport in the climate best suited to it, and in the finest terrain available.

As the number of foreigners who come to spend their holidays in Norway has steadily increased—apart from the War years, the General Depression and other abnormal periods—one is entitled to assume that they enjoy being in Norway, amongst people who give them a warm and sincere welcome, and are always ready to minister to their needs, in a land of beautiful and varied scenery blessed with a pleasant and healthy climate, a land which has so much to offer the sportsman and the lover of an open-air life.

A factor of great importance during the inter-war years was that Norway was situated in Europe's "peaceful corner", where it was possible to breathe freely after the toil and the turmoil of the daily round, far from political upheavals and all the worries and responsibilities of life.

All who feel a certain bond with Nature, and a yearning to seek a new lease of life for tired limbs and jaded nerves, in an open-air life in beautiful surroundings and delightful climatic conditions, will find what they are looking for in Norway.

There are many beautiful countries in the world. One has its Alps, another its canals, a third offers its lakes, another its forests, while yet another has majestic mountain plateaux to tempt the traveller. Norway alone has all these precious jewels, in one harmonious setting, and yet another which is unique—her fjords.

No other country can offer in such profusion the wealth of varied beauty which Norway possesses. Here wild mountain wastes give way to smiling valleys, frowning precipices and beetling crags to the calm serenity of sheltered coves. Here we have the deep blue waters of the fjord at the foot of sheer mountain walls, dark mysterious forests girdling jewelled lakes, broad-bosomed dales with lush meadows and fields of corn, vast tracts of rolling mountain waste with twinkling tarns, glittering peaks and great glaciers glinting in the sun.

The land rises proudly to meet the sea, clad in snow-covered mountain ranges. A necklace of myriad rocky isles and crags keeps at bay the thundering waves of the North Sea and the Atlantic, leaving a sheltered channel which is the natural highway up and down Norway's great length of coastline.

Here the fjords stretch long arms far inland, first broad and smiling, with rich farmlands on either side, but gradually narrowing, while the mountain walls that rear up to left and to right seem more precipitous with every mile, and huge glaciers run down like vast mysterious monsters to the very water's edge.

One fjord is like another, and is yet so different, for each has its own indefinable character, now wild and impressive, now friendly and peaceful. Just as the fjords of West Norway are so different from one another, so collectively do they differ from those of any other part of the country.



Behind the fjords the bracing mountain ranges call, with their ever-changing panorama of rolling plateau, studded with gleaming tarns against a background of jagged peaks and sparkling glaciers. Away beyond the mountains lie the broad valleys of East Norway with their prosperous farmsteads and fields of ripening grain, and beyond the silvery lakes glimpsed through the mile on mile of rolling forest, where the wind whispers through the firs.

In the South of Norway the sheltered bays nestle behind the protective wall of the Skerrygaard with its thousand jewelled isles, while the fresh green of silver-birch copse and rich meadow forms a charming background.

On the curving golden sands of Jaeren the Atlantic rollers spend their fury, for no protective Skerrygaard screens this stretch of coast. The wind whistles in the sedge on dune and headland, and silent lakes set in green pastures reflect the scurrying clouds.

Perhaps North Norway has the most magnificent scenery to offer. Here the mighty bastion of the Lofotens, crowned with countless peaks, bares its bosom to the sea; here in summer the gloomy majesty of lake Troll-vann, the breath-taking expanse of Svartisen's sea of ice, the exquisite loveliness of Lyngenfjord and the dark imperious silhouette of North Cape, — with a thousand other sights as wonderful, — bask in the rainbow hues of the Midnight Sun, while in winter the Northern Lights throw a halo of flaming colour on a landscape of sheerest white.

And further north still we have Svalbard, fairyland of the Arctic, the gleaming land of snow and ice with massive glacial fields and jagged mountain peaks, the land that skirts the eternal winter of the North Pole .....

Every part of the country and every season has its own charm:

When the birch is in leaf and the cherry tree sends down its cascade of snowy blossom, when the spring thaw comes to the mountain lake so that every brooklet becomes a miniature torrent, hurling its foaming waters down the cliff-face to the valley below, when the night is as bright as the day, that is the time to visit Norway.

When the salmon leaps in the swirling rapids and the sun shines down on the dark blue fjord; when the whirr of grouse is heard in the heather and the call of the open spaces goes out to young and

old, the call of the sea and the forest, of mountain and lake, that is the time to visit Norway.

When September turns the leaves to burnished gold and the mountain ridges loom dark in the sparkling autumn night, when the pale light of the moon casts a silvery sheen on lake and forest, and the twinkling stars shine again after the bright summer evenings have faded, that is the time to visit Norway.

When fiord and lake are ice-bound, and a blanket of snow covers hill and dale, when the Northern Lights flame in the dark winter sky, and young and old sally forth with ski and skate and sledge to enjoy exhilarating hours in the sparkling air, that is the time to visit Norway.

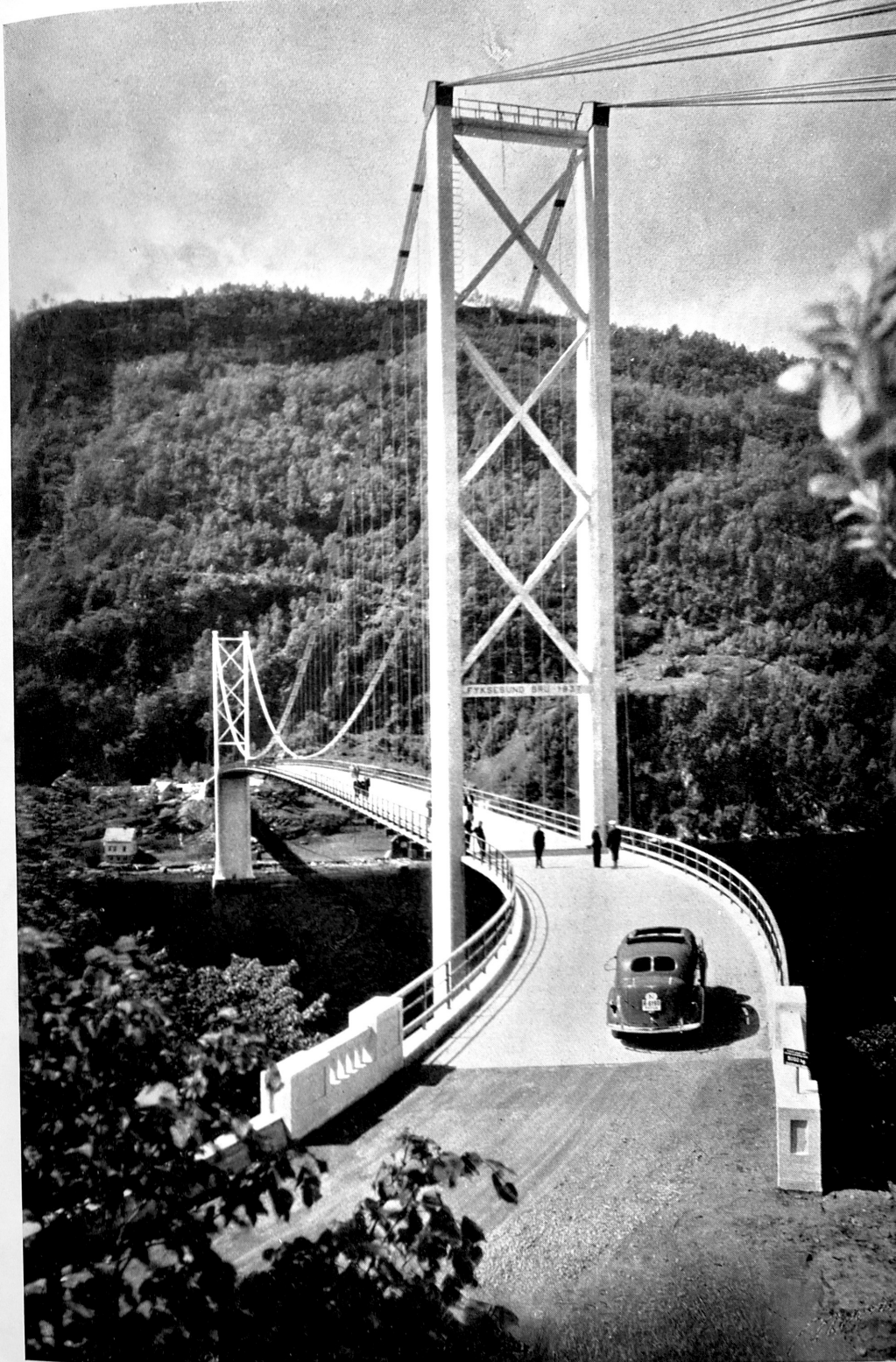
## NORWEGIAN SPORT

By

P. CHR. ANDERSEN

Norway's prolific saga literature tells of Norwegians as athletes right back to the time when the land was gathered into one kingdom in 872. Restricted conditions of life impelled the people to set out on Viking raids to wealthier coasts. It was necessary to be able to sail a ship, to throw a spear and to use the bow and the axe. Love of adventure and the impulse to expansion appealed through the Viking expeditions to every young man. It became a matter of honour for them to distinguish themselves in athletic sports and courtly manners, and saga-story and scaldic lay handed down their achievements from one generation to another. Concerning the chieftain Gunnar of Lidarende we learn in *Njål's saga* (1000 A. D.) that he was such a champion in all athletic sports that there has scarcely been his peer. He wielded the battle-axe and shot with both hands; he shot best of all with the bow, and he hit all he aimed at. He jumped higher than his own height in full war-attire and swam like a seal. Of King Olav Trygvesson (968—1000) Snorre says that he was in every respect the greatest athlete in Norway. He was stronger and swifter than all other men. He walked outboard on the oars whilst his men rowed; he played with 3 swords so that one was always in the air; he hurled 2 spears simultaneously; he never missed with the bow and he shot a trencher off his child's head.

A Norwegian long-distance ski-race, Birkebeinerrennet, the Marathon race of winter sports, is based on the saga story of the two Vikings, Thorstein Skevla and Skjervald Skrukka, who carried the 2-year old Håkon Håkonsøn from Gudbrandsdalen across the mountain to Østerdalen, in order to save the King's son from falling into the enemy's hands (1206 A.D.). They were chosen for this expedi-





*Typical ski-ing terrain. A sports hotel in winter garb.*



*Sun and snow in the mountains of West Norway.*





tion because they were the swiftest ski-runners in Norway. Another saga-picture is preserved in the emblem of the Norwegian Ski Association, the story of Arnljot Gelline (about 1000 A. D.), who is said to have run with two men behind on his skis and nevertheless travelled as quickly as if he had been alone.

We have evidence that athletic sport flourished even before the saga period. The oldest Scandinavian ski-find, from the farm Mushom in Øvrebø in Vest Agder, has been assigned by the Swedish professor Erik Granlund to the year 2000 B. C. This 4000 year-old ski is no primitive means of locomotion; it is a slender and elegant ski, very similar to our modern racing models. The owner must have made it in the way he did in order to travel quickly.

These champions of a heroic age long past have their modern counterparts in a generation of Norwegians who have become world-famous—the Norwegian Arctic and Antarctic explorers. When Fridtjof Nansen, by his celebrated ski-journey across the inland ice of Greenland in 1888 and his dash towards the North Pole in 1893—96, advanced further North than any previous human being, this was due, apart from the love of adventure and the urge to exploration, above all to his purely athletic qualifications. He was a great ski-runner and hunter, and he chose his crew with the same demands for physical fitness and endurance. Norway's three famous polar-ships, the *Gjøa*, *Fram* and *Maud*, were constructed by Norwegian regatta yachtsmen who utilized the experience of Norwegian whaling men in the Arctic. Roald Amundsen succeeded in sailing through the North-West passage on the *Gjøa* and through the North-East passage on the *Maud*. On the *Fram* Nansen was able to force his way right into the North Pole pack-ice and Roald Amundsen, on the same vessel, reached the sixth continent, the South Pole plateau. With the help of Norwegian skis and Norwegian ski-runners Nansen and Amundsen advanced furthest towards the North Pole and reached the South Pole. In the consciousness of both lived the story of Leif Erikson's discovery of America—a sporting voyage just as much as it was the result of a love of exploration. Thus, from Norway's earliest history up to the last war, we get reports of our young people's courage, enterprise and energy. The deeds of our ancestors form the background of the abundant athletic life which unfolds itself today in a free and independent Norway.



## WINTER SPORTS

From olden times Norway's situation and natural conditions have given a particularly favourable position to winter sports. Throughout the years Norway has held a leading position both in skiing (the Scandinavian branches) and in skating (speed skating). The country has also a national form of sledging, and 30 to 40 years ago ski-driving (behind a horse) was a very popular sport. For many years the Holmenkollen competitions were reckoned as the world's unofficial ski-championships, and most of the international skating associations' championships are arranged in Norway, where incidentally the majority of the world's records have been made.

The international ski and skating competitions before the world-war of 1939 are a good barometer of the achievements of the various nations in winter sport. In the winter Olympics, using the unofficial points-table, based on places, we get a still better expression of the relative strength of the winter sport nations. If we reckon the points on the basis of 7 for 1st, 5 for 2nd, 4 for 3rd, 3 for 4th, 2 for 5th and 1 for 6th place, as Bergvall-Jonason does in two of his Olympic books, we get the following picture:

### *The first winter games, Chamonix 1924:*

|                  |       |                  |    |
|------------------|-------|------------------|----|
| 1. Norway .....  | 112.5 | 4. England ..... | 24 |
| 2. Finland ..... | 53.5  | 5. Sweden .....  | 23 |
| 3. U. S. A. .... | 27    | 6. Austria ..... | 19 |

### *The second winter games, St. Moritz 1928:*

|                  |    |                  |    |
|------------------|----|------------------|----|
| 1. Norway .....  | 93 | 4. U. S. A. .... | 26 |
| 2. Sweden .....  | 40 | 5. Austria ..... | 24 |
| 3. Finland ..... | 33 | 6. Canada .....  | 10 |

### *The third winter games, Lake Placid 1932:*

|                  |    |                  |    |
|------------------|----|------------------|----|
| 1. U. S. A. .... | 85 | 4. Sweden .....  | 25 |
| 2. Norway .....  | 68 | 5. Finland ..... | 22 |
| 3. Canada.....   | 46 | 6. Austria ..... | 12 |

### *The fourth winter games, Garmisch-Partenkirchen 1936:*

|                  |     |                  |    |
|------------------|-----|------------------|----|
| 1. Norway .....  | 102 | 4. Finland ..... | 36 |
| 2. Germany ..... | 45  | 5. U. S. A. .... | 33 |
| 3. Sweden .....  | 42  | 6. Austria ..... | 26 |

### *The fifth winter games, St. Moritz 1948.*

|                     |     |                  |     |
|---------------------|-----|------------------|-----|
| 1. Sweden .....     | 70  | 4. Norway .....  | 57½ |
| 2. Switzerland..... | 68  | 5. Austria ..... | 48  |
| 3. U. S. A. ....    | 64¼ | 6. Finland ..... | 46  |

At St. Moritz in 1948 Norway carried off 3 out of the 4 gold medals for speed-skating, and won the ski-jumping for the fifth time running. In view of the enforced idleness imposed by the occupation this was no mean performance.

Of the countries which had suffered occupation Norway was placed highest. In 1952, when the winter Olympics are held in Oslo we hope to go to the top again.

## SKATING

The first public skating competition in old Christiania took place on March 1st 1863 on the sea-ice in the harbour, and with the American Jackson Hayes' Scandinavian tours in 1869 and 1870 skating races became the rage. In Norway they won their place as a branch of entertainment and competition in the person of Axel Paulsen, who was equally good as a figure skater and as a racer. He was not a solitary glittering star either, but the best of a half-dozen excellent skaters who could compete with Central Europe's skaters and who also ventured over the Atlantic to compete in America. On Thursday 26th Feb. 1885, in response to a Dutch challenge, a contest for the world's championship took place on the ice in Frognerkilen, Oslo, between Paulsen and the Dutch champion van der Zee, an event which aroused European interest to a high pitch and even became the occasion of the first special edition in the history of the Norwegian Press. That the Norwegian won served only to increase the interest. Paulsen was replaced by Harald Hagen, and since 1890 we have staged numerous international championships.

Hamar became the first centre of skating, and as a matter of course the headquarters for training. Most of the international championships—European and World—have been fought out on Norwegian tracks, and here Oslo has taken the lead in public interest since 1908 with the world's leading club for speed skating, Oslo Skøyteklubb. Of 41 settled championships Norwegians have taken 26, and of 137 world-records Norwegians hold 99. The chief names are Axel Paulsen and Harald Hagen in the first golden period, Peder Østlund in the nineties, Oscar Mathisen in the period before the first world-war, and Ivar Ballangrud, Michael Staksrud and Harald Strøm in the inter-war period.

It is almost superfluous to mention Sonja Henie who became, with her 10 world-championships and her 3 Olympic championships between 1927 and 1936, perhaps the most discussed sports-woman of our time.

In the post-war period the following are the dominating figures in the world of speed-skating: Odd Lundberg (unofficial world champion 1946 and world champion 1948), Reidar Liaklev (Olympic gold medallist 1948 and European champion 1948), Finn Helgesen (Olympic champion 1948) and Sverre Farstad (Olympic champion 1948). In 1949, as a tribute to the 50th anniversary of the re-constructed Oslo Skating Club, the world championships are being held in Oslo.

### SKIING

In Telemark we had a special form of ski-racing, slalom and downhill (utforrenn), and the world of Norwegian skiing pays homage to Sondre Nordheim as the world's first slalom-racer in modern times (born 1828). How far back slalom can be carried in Telemark is not known with certainty. Modern research has proved that the Telemarkians are the "inventors" of both slalom-racing and ski-jumping, and the little parish of Morgedal in Telemark is recognized as the cradle of ski-jumping.

In 1910 Norway took the initiative in the formation of The International Ski Commission, which was changed in 1924 to The International Ski Association (Fédération Internationale de Ski—FIS).

Skiing has been a great public attraction in Norway from the very first ski-competition in Christiania. Huge concourses of people attend the Holmenkollen competitions. It is also Norway's every-man's sport, the sport for young and old, men, women and children in most parts of the country from November to April, and with Eastertide as a national holiday on skis.

### YACHTING

The first Scandinavian yachtsman in recent times was probably the Norwegian Herman Wedel Jarlsberg, who in 1807, in an open boat with fore-and-aft sail and crew, ventured down along Bohuslän's coast and from Gothenburg crossed over to Jylland, and thereby broke the British blockade. Norway's long coast, with its many isles and smooth waters, with fresh breezes in channels and fjords, created ideal conditions for yachting. The development was enormous. From the very first a marked sporting spirit was present. The desire for competitive sailing was in fact greater than for cruising. This found expression in a number of regattas, international visits and return visits, and a systematic participation in international races. At the Olympic games in 1912, when yacht-racing was deliberately concentrated on certain classes, Norwegians carried home the victory in both the 12 metre and the 8 metre class, and in 1920 Norwegian yachtsmen carried all before them in the Olympic regatta at Ostend. At that time Norway had the world's largest fleet of pleasure yachts. It was characteristic also that shipowners in particular set the tone in this sport, and by constant new purchases increased the fleet and gave Norwegian constructors the opportunity for developing new ideas. At the Olympia regatta in 1924 at Le Havre Norway won both 8 m. and 6 m. classes as well as 2nd place in the yawl-class, and in 1928 at Amsterdam the gold medal in the 6 m. class, and silver in the yawl-class. In 1932 no Norwegian yachtsmen started at Los Angeles, but they were again to the fore in Kiel in 1936, where they carried off the silver medal in the 8 m. and 6 m. classes, and the silver medal in the yawl class. Norway's yachting hegemony becomes still more marked when we consider its achievements with respect to the coveted Gold Cup. From the first com-



petition in 1921 up to the last year of peace, 1939, these races resulted in Norwegian victories in 1921, 1922, 1923, 1925, 1928, 1931, 1932, 1934 and 1935, that is to say, 9 times in all, compared with Sweden's 5 victories and the U. S. A.'s 5.

In the XIVth Olympic games Norway won the Gold medal in the Dragon class, and finished a good 4th in the 6-metre class. In view of the class restrictions we felt that the inclusion of the Dragon was a fitting compliment to Norwegian yacht design, as apart from these two there were only three dinghy classes included in the Olympic regatta.

Norway's young athletes are today gathered into one large national organization called "Norges Idrettsforbund" (the Norwegian Sports Association). For purposes of administration it is divided into districts, and into separate associations—one for each branch of sport.

Norwegian sport had a great period of florescence between the two world-wars. The fear was entertained therefore that the 5 years sports' strike would have a paralyzing effect on the whole of Norwegian sporting life. This has not been the case—indeed one is tempted to say: on the contrary. Naturally it will take some years before the individual branches are on the same competitive level as at the outbreak of war in 1939. But this is merely a question of time. The last three years have shown that Norwegian sport has never enjoyed so much good will and such popularity as now. The membership in all branches is enormous. Public attendance has beaten all previous records. If we consider the figures in relation to the size of the population no country can equal it. In this respect it can truly be said that sport in Norway is a national affair. The official traffic statistics show, for example, that the population of Oslo seeks the relaxation of open air life in the mountains or by the sea during the summer months, and that nearly two-thirds go skiing in the winter.

In Norway sport has never created any social problem. From the dawn of time it has been necessary for both rich and poor to make their way on skis, because snow covered the land for 4 months; it has been necessary to use boats to overcome the long distances

round the 1200 mile long coast, and to procure a livelihood by hunting and fishing. The enormous mountain plateaux and the open sports clubs have never raised any barriers between the people. In Norway all classes, all ages and both sexes take part in sporting life. In this respect democracy is realized to the full.

Sport in Norway is therefore the property of the people. It has equally enthusiastic followers in the Royal family as among the humblest citizens. No other difference of rank exists in Norwegian sport than that of quality.

And in one peculiar sphere Norwegian athletes have gained special world-prominence—in skiing. Norwegian skis have created an entirely new form of holiday and recreation. After the long dark autumn months and the first severe winter cold the mind needs rest and the nerves relaxation. To the tired person the popular winter sport centres with their white sport are the best physician. It was Norwegian ski-runners who first showed the world that the "horrors of winter" could be turned into recreation and enjoyment and that the snow, far from keeping people cooped up indoors, with the help of skis opened the way to magnificent mountain plateaux bathed in sunshine. The point was only to make them accessible. Hundreds of thousands of human beings now know that the best recreation and relaxation of the year is the winter holiday in the realm of snow and ski.

Therefore the saying goes in ski circles all over the world: Once at least to Holmenkollen and to Norway. In the international world of sport the homeland of skiing, little Norway, has her established place among the great sporting nations.





